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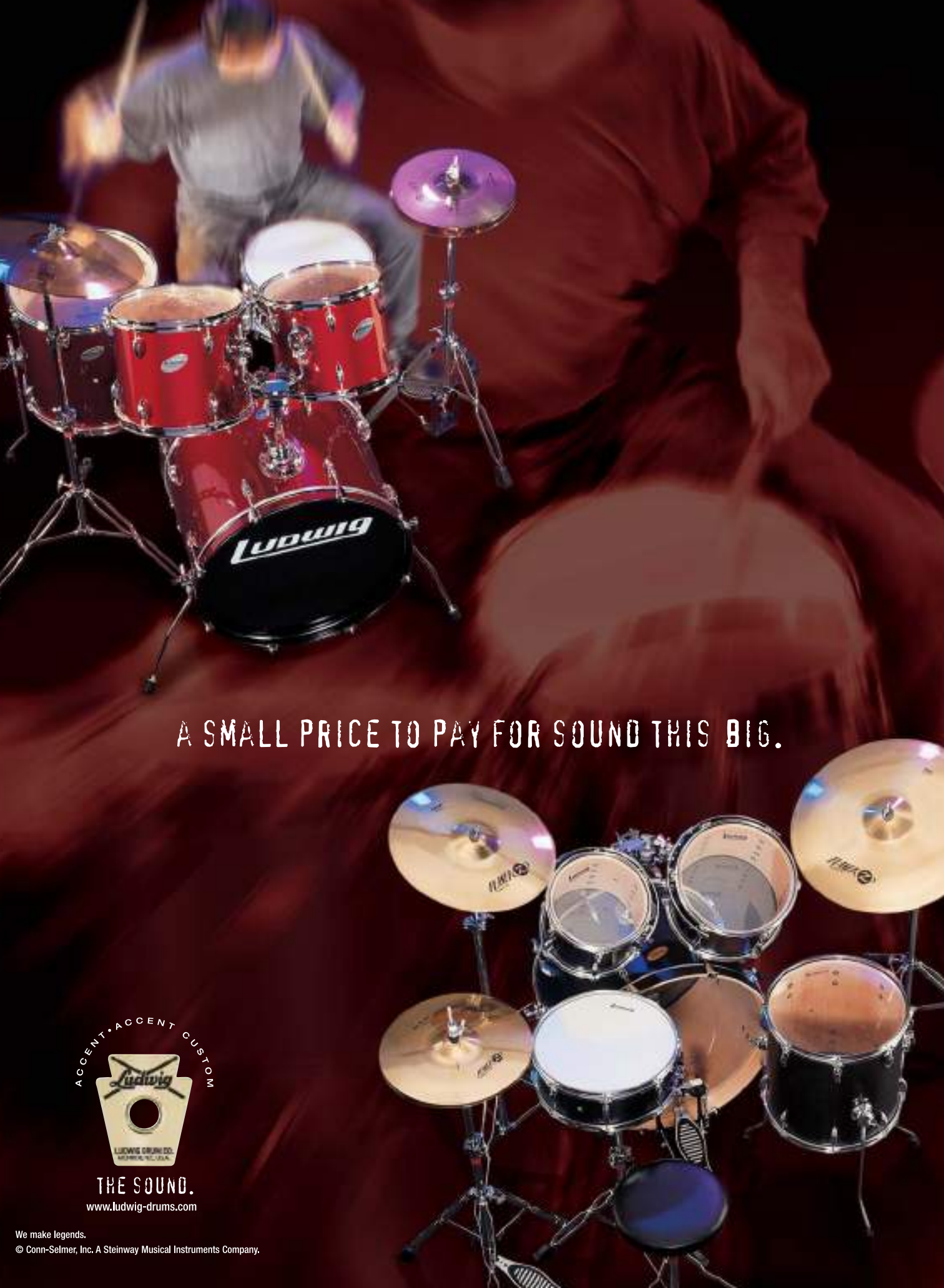
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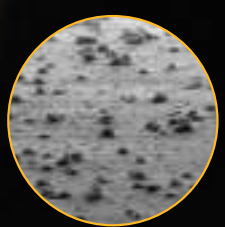

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**Dimensions 15" Medium Heavy Crunch Hats**
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# Contents

Volume 27, Number 9

Remembering The Who's
**Keith Moon** 40

No one—*no one*—played the drums with more personality and passion than Keith Moon. In this exclusive report, *MD* talks to the ones who were there—and to those who had the unenviable job of following in his footsteps.
**by T. Bruce Wittet**

John Scofield's
**Adam Deitch** 58

Here are just *some* of the guys who previously filled his drum seat: Clyde Stubblefield, Dennis Chambers, Bill Stewart, Jack DeJohnette, Billy Cobham, Omar Hakim. The new guy ranks right alongside them. And no, we aren't joking.
**by Bill Milkowski**

Styx's
**Todd Sucherman** 114

On the heels of their most direct and rocking studio album since…well…forever, Styx is poised to make a great comeback, due in no small part to their miracle drummer.
**by Mike Haid**

**Woodshed**

Widespread Panic's
Todd Nance 102

Getting down on the farm with the ultimate jam band's rhythm-maker.
**by Will Romano**

**WIN! WIN! WIN!**
**Win Moonie's Cymbals! Here's Your Chance To Win A Replica Set Of Keith's Classic Setup** 113

**UPDATE** 20

**Joey Kramer**
of Aerosmith

**Jimmy Chamberlin**
of Zwan

**Dave DiCenso**
with Hiromi

**Jim Christie**
with Lucinda Williams

**Jeremy Hummel**
of Breaking Benjamin

**A Different View** 106
Wayne Shorter

Miles Davis's irreplaceable foil, Weather Report's tenor sax titan, and the most important jazz composer of his generation, Wayne Shorter has worked with the top drummers of all time.
**by Ken Micallef**

**From The Past** 112
Tiny Kahn

Little known, yet hugely talented, Tiny Kahn added skillful support to many of the bop era's classic performances.
**by Ron Spagnardi**

# Education


**52 Rock Perspectives**
Keith Moon:
Style And Analysis
by Ed Breckenfeld

**78 Rudimental Symposium**
Swiss Triplets: Applying The
Classic Rudiment
by John Di Raimo

**80 Strictly Technique**
Getting Creative With Reed's
Syncopation, Part 4:
Unlimited Variations
by "Tiger" Bill Meligari

**82 Jazz Drummers' Workshop**
Odd Times, Part 2: Stretching Out
by John Riley

**86 Off The Record**
AFI's Adam Carson: Sing The Sorrow
by Ed Breckenfeld

**88 Basics**
Groovin' At A Snail's Pace
by Chris Woroch

**90 Concepts**
10 Mistakes Most Drummers Make:
Confessions Of A Former Drummer
by Nelson Montana

**94 In The Studio**
Drum Mic' Technology 101,
Part 3: How To Get Your Sound
by Andy James


# Departments

Page 150


**8 An Editor's Overview**
Waxing Nostalgic
by Ron Spagnardi

**10 Readers' Platform**

**12 It's Questionable**

**18 Ask A Pro**
Adrian Young, Raymond Herrera,
and Ian Paice

**130 On The Move**

**146 Specialty Products Showcase**

**150 Critique**

**156 Backbeats**
Cape Breton Drum Festival and more

**164 Drum Market**
Including Vintage Showcase

**168 Drumkit Of The Month**


# Equipment

Page 26

Page 36


**26 Product Close-Up**
Tama Starclassic Performer Birch
Series Drumkit
by Mike Haid

**28** New Zildjian K Custom
Rides And Crashes
by Martin Patmos

**29** Quick Looks:
Marrell Bass Drum Beaters
by Chap Ostrander

**30** Remo Gold Crown Special Edition
Metalized Snare Drums
by Phil Ferraro

**31** Quick Looks:
Pernan Percussion JingleMute
by Billy Amendola

**32** UFIP Experience Real China And
Tiger China Cymbals
by Kevin D. Osborne

**36 Electronic Review**
Aviom A-16 Personal Monitor
Mixing System
by Rick Long

**132 New And Notable**

**138 Spotlight**
Evans Products: Pushing The
Envelope In Percussion Accessories
by Rick Van Horn

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# Waxing Nostalgic

This year marks fifty years of my involvement with drums and drumming. Feeling somewhat nostalgic, I began to reflect on the way things were when I started back in '53, and the incredible advances I've witnessed over five decades.

For starters, the foreign and custom manufacturers weren't around fifty years ago, so the choices for American drummers basically fell between Ludwig, Gretsch, and Slingerland. Back then, you'd be hard-pressed to find *anything* more elaborate than a simple four-piece kit in the catalogs, and nothing much to select from in terms of custom sizes, materials, or finishes.

The better part of a gig was generally spent tuning and retuning your drums, due to the havoc temperature and humidity played with calfskin heads. We didn't have RIMS, suspended floor toms, boom stands, remote hi-hats, racks, double pedals, or a varied selection of heads to choose from. And though a mild summer breeze might easily topple your lightweight cymbal stand, hardware for the most part still proved functional.

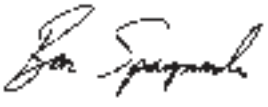
As for cymbals, one ride, a crash, and a pair of hi-hats were the mainstay on most kits. Quite a difference from the mind-boggling array of brands and models available today. Choices in sticks were also rather limited before the drumstick specialists arrived on the scene. We carried only the most basic models, with extras jammed between bass drum tension rods since the stick bag hadn't been thought of yet.

There were no electronics to experiment with, nothing to trigger, no mic's to position, and no percussive add-ons from the Latin folks. Thrones were somewhat uncomfortable, snare drum overtones were controlled with hankies and wallets, bass drums were muffled with shredded newspaper, and gear was purchased from our local mom & pop music store. The mail-order operations and the big-box shops with their massive drum departments hadn't surfaced yet.

There were only a limited number of good drum books available, and no inspiration to be gained from specialized drum schools, CDs, videos, DVDs, Web sites, forums, festivals, conventions, or clinics. And though a few drum companies released their own house publications, there was no *independent* consumer magazine for drummers prior to *MD*'s debut in '77. Today, clones exist here, and for drummers in Spain, England, Germany, Canada, Japan, Brazil, and Australia.

Though a respectable number of outstanding players were around, we'd yet to experience the technical prowess and explosive performances of people like Tony Williams, Steve Gadd, Dave Weckl, Vinnie Colaiuta, Dennis Chambers, or Steve Smith—artists who would take drumming to a level no one *ever* imagined possible in 1953.

Personally, I consider myself most fortunate to have spent a lifetime with our artform. Watching both the art and the industry mature before my eyes over so many years, and having the *privilege* to be a part of it, is something I wouldn't trade for anything in the world.



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The World's Most Widely Read Drum Magazine

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## Product Extravaganza

My mom has threatened to cancel my subscription to *MD*, because of all the drooling I've been doing over the incredible array of new products in your June Product Extravaganza. When she bought me an entry-level kit and some sticks two years ago, I don't think she had any idea what she was getting us *both* into. What a way to see what the drum industry has to offer!

**Bill Maalstrom**
Minneapolis, MN

First you dedicate most of your May issue to drum technique, for those of us who can't get enough exercises to practice. Then you dedicate most of your June issue to all the exciting new products on the market, for those of us who can't get enough new gear to ogle. What's next...a swimsuit issue?

(On second thought...Kenny Aronoff in a thong? Maybe not.)

Keep up the great work!

**Ed Arambola**
New York, NY

In the June issue Product Extravaganza, Drum Solo is said to specialize in stave-shell snare drums. This is incorrect. We use a segment design for our snares. Both "stave" and "segment" are technical terms used within the woodworking industry. They have been used interchangeably within the drum industry, often incorrectly.

While the terms have deeper meaning, it can be broken down rather simply. A stave-style drum has blocks of wood running vertically, like those used in conga drum and barrel construction. A segment-style drum has blocks running horizontally, around the circumference of the drum. These segments interlock, like in a brick wall, giving the drum its strength.

I hope this explanation helps to eliminate the confusion among drummers regarding the different styles of drums.

**Greg Gaylord**
Drum Solo

## Thanks To Adrian

I'd like to express my thanks to Adrian Young for mentioning my name in the *Quick Beats* item in your June issue. Something like that has never happened to me before within the drum community, so it means a lot to me. Thank you very much.

**Lez Warner**
*The Cult*
via Internet

## Shannon Larkin

Thanks for the great article on Shannon Larkin in your June issue. I didn't know too much about Shannon, but after reading the interview, I must give credit where it's due. He certainly sounds great on the new Godsmack album.

I also enjoyed all of the technical/equipment info in the article. I've been playing drums for about nine years, and I've never heard of the "cottonballs inside the floor toms" technique. I plan on trying it soon. Thanks again, and keep rockin', Shannon.

**Nic**
via Internet

## Metalheads United

I want to thank Jeff Perlah for his contributions of death-metal reviews to your *Critique* department. Sure, sometimes death metal drumming seems more of an olympic event than an art. But it *is* an art, nonetheless. Thanks to Jeff, more people might pick up recordings like Strapping Young Lad's *SYL* [reviewed in the June issue] or Opeth's *Deliverance* [reviewed in the May issue] and realize that beneath the hair and tattoos lies a drummer who has spent years devoting himself to a craft he loves. Thanks for sharing the spotlight with all forms of metal.

**Eric Willcut**
Camdenton, MO

I was very impressed when I saw the *Backbeats* article on the drummers from the ProgPower festival in your May issue. I know that your magazine covers drummers from around the world, and I know you cover metal drummers at times (even though it's usually "flavor of the month metal drummers" mainly from America). But to cover the drummers who play the type of music I love to listen to was *very* cool.

A lot of these drummers (and their bands) are very underrated. Fortunately for US fans, Europe has kept this style of metal alive and well. To have a festival like this in the US is awesome. I was there, and I witnessed some great music and musicianship. Thanks again for your coverage.

**Dave**
via Internet

## The Kid In The Candy Store

This is in response to Adam Budofsky's *The Kid In The Candy Store* editorial in your June issue.

I've played bass for over thirty years,

## Thanks From Don

I am acknowledging the beautiful Editors Achievement Award plaque and lovely letter sent to my beloved Don, who at this time is very ill and unable to write to you himself. When I showed them to him, he was deeply touched—and, as usual in his humility, curious as to what he has done to deserve the honor.

Thank you for affording Don a smile and a wonderful validation of the work he so loved.

**Mrs. Terry Lamond**
Orlando, FL

## Thanks From Evelyn

I would like to thank all those who nominated me for a *Modern Drummer* Readers Poll award this year. Your support is immensely appreciated, and indeed it gives me the impetus to continue exploring and expanding and sharing the world of solo percussion. Thank you all very much.

**Evelyn Glennie**
Upton, Cambridge, England

and when I turned forty three years ago, my wife surprised me with a fretless bass. The next year, I surprised her with a five-piece set of drums for *her* fortieth. (She had an idea that she could be the next Karen Carpenter.) She took a few lessons, and then discovered *Modern Drummer*'s Web site. Since then she's been downloading lessons and teaching herself. Meanwhile, I bought a lead guitar for my son. Next thing we knew, we had the makings of a garage band!

From the lessons my wife downloaded from your site, I've also taught myself to play the drums. I've lost weight and waistline inches, and took 100 points off my cholesterol level. I feel better than when I was thirty. I've become a rudimental nut, practicing Sundays through Wednesdays. Then I jump back on the bass to play with my wife and son.

We've since expanded the kit to a nine-piece with a double kick pedal and nine cymbals. (Talk about kids in a candy store!) When we get home from work, it's a race to see who can get to the drum throne first.

I'm writing this letter to tell all the people who write your education columns that they are the most influential aspect of my learning to drum. I'm amazed at how much I've learned in three short years—and at how much there is still to learn. Thanks!

**Walt Cannon**
Walterville, OR

## Bass Drum Clarification

I would like to clarify a few points that were mistakenly printed in my article "Developing Your Bass Drum Foot," which appeared in the May 2003 issue. To begin with, [paragraph 1], my bass drum technique was developed before I wrote my book, *Bass Drum Control.*

During the past ten to twelve years, I've done extensive teaching of my technique. I've come to the realization that three of the things that were mentioned in the article (which was excerpted from a 1989 version) do not work well. They are:

1. Paragraph 2. Using the toe instead of the back of the toes or ball of the foot doesn't give enough control.

2. Paragraph 2. I said that lifting the heel to 1" was okay. However, I've since found that 1" is actually too high. It makes it harder to bring the beater back. There should be only the slightest lift, and there should be no actual movement of the front part of the foot. Just lift the heel a little off the board.

Also, the speeds required for the heel lift that were mentioned are too slow, and make it awkward to lift the heel. The ideal speeds for starting the lift are:

- 8th-note exercises: quarter note = 180
- Triplet exercises: quarter note = 125
- 16th-note exercises: quarter note = at least 100

3. Paragraph 3. "Work on building speed as you get more familiar with it, and bring the beater back at first." This is incorrect. The beater is brought back on every beat.

In the 1989 and 1998 editions of my book I wrote, "The heel could be up the whole time." I have found that this defeats the purpose of the technique, which is to rest the leg by keeping the heel down until a lift is necessary. I think I must have said that to appease all of the heel-up crazy drummers!

**Colin Bailey**
via Internet

## Transcription Machine

In addition to the information about transcription machines offered by John Riley in your June *It's Questionable* department, I have the following suggestion. I've been using the Superscope PSD230 for transcription for quite some time now. It's a CD player that enables you to change the key and tempo independently from one another, and also has a helpful vocal eliminator function. You can set up a loop of a tricky section and repeat it, and you can also use a foot pedal for start and stop. Superscope's PSD300 has the same functions and adds an onboard CD burner. Check out www.superscopetechnologies.com.

**Mike Gross**
Peekskill, NY

### How To Reach Us

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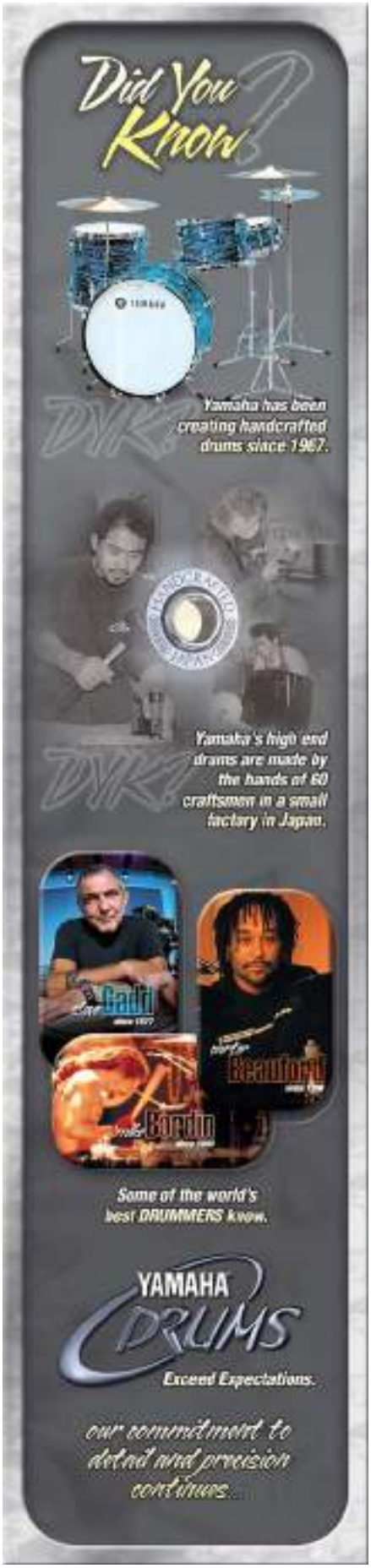
### OOPS!

**The phone number for Drum Workshop that appeared on page 30 in our June Product Extravaganza is incorrect. The correct number is (805) 485-6999.**

**The photo of Terry Bozzio that appeared on page 62 of the July issue was inadvertently not credited. The shot was taken by Dionne Lewis.**



## Zildjian K Dark Crash

**Q** I have a few questions about the first series of American K Zildjians—specifically the Dark Crash. I recently got a used 18" K Dark Crash that I'm pretty sure is from the 1980s. It has a mysterious, low-pitched crash sound, and it makes a great left-side ride as well. During what years was this first series of American Ks produced? At what point did the "Dark Crash" model split into the "Dark Crash Thin" and "Dark Crash Medium-Thin"? Was the basic Dark Crash discontinued after these two different weight designations were introduced?

Most importantly, was 19" a standard size in the first generation of Dark Crashes? I'd love to find one from that era in that size.

**Paul Corio**
New York, NY

**A** Zildjian director of education John King responds, "The first American-made K Zildjians were introduced in 1981. Initially only a limited range was offered, in order to provide general "sound color" options to the marketplace. The K crash cymbals at this time were in 16", 18", and 20" sizes, all designated 'Dark Crash.' They were produced in a medium-thin weight category, which allowed for good crash projection as well as excellent crash-ride potential.

"Additional models were added to the K line in 1984. These included 15" and 17" crash sizes. Though they were also designated 'Dark Crash,' they were actually a thin weight.

"It was not until 1990—when all the K crash model designations that are known today came into being—that the first 19" sizes were introduced. These cymbals offered 16", 17", 18", and 19" sizes in the 'Dark Crash thin' and 'Dark Crash medium-thin' weight categories, and 14" and 15" sizes in the thin weight alone. The simple 'K Dark Crash' designation was eliminated at that time.

"So there never was a 19" size in the first generation of Dark Crashes. In 2002, Zildjian 're-introduced' the K Zildjian line when it incorporated new techniques in hammering and lathing. The closest equivalent to what you're looking for would be today's 19" K Dark Crash medium-thin."

## Odd Time Drum Programming

**Q** I have a Roland DR 770—supposedly a top-of-the-line drum machine. But I don't think it has the capability to program odd time signatures that change frequently—like 7/8 to 4/4 to 11/16—while maintaining some flexibility with tempos. One really only has control over the basic number of beats—that is, the numerator but not the denominator, if you view the time signature like a fraction.

I tried to program 7/8 to 4/4 by using 7 for the 7/8 part and then 8 beats for the 4/4. But the tempo stops at 260 bpm, so I couldn't get the patterns up to tempo. (I was limited by the 7/8 section.) The 4/4 section maxed out at 130. I imagine this is not a new problem. Any ideas?

**Mark Feldman**
New York, NY

**A** We referred this question to Rick Long, MD expert on electronic drumming equipment and technical issues. Rick responds, "I find that while drum machines and electronic drum modules do have some programming capabilities, the best way to solve this problem is to "think outside the box" and get into MIDI sequencing. The DR 770 has MIDI IN/OUT ports that allow you to connect the machine to your computer, using a low-cost MIDI adapter cable that fits in the joystick port of your soundcard. Using a computer program like Cakewalk Homestudio ($150 and very capable), you can input your rhythm patterns and have as many time signature and tempo changes as you want. Once you connect the DR 770 (or any drum module) to a computer, you dramatically expand the programming capabilities.

"If you haven't used MIDI before, look for an introductory seminar at your local music store. Or, do like I did and ask your musician friends about it. You won't have to look far before you find someone who is knowledgeable about MIDI and willing to help get you started."

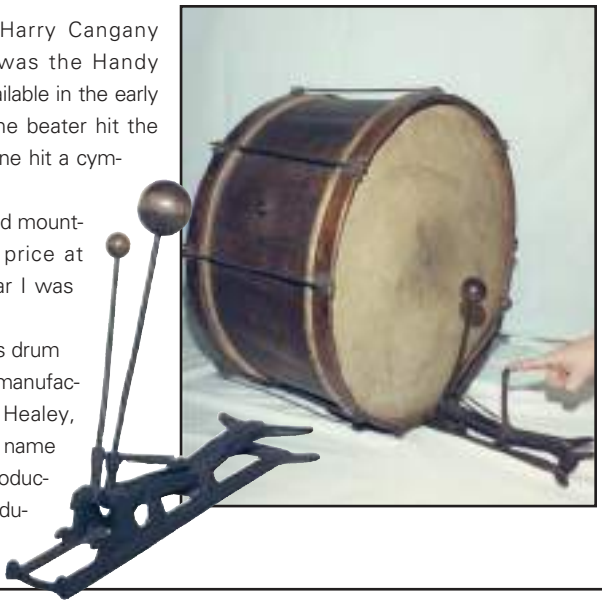
## Antique Drum And Pedal

**Q** I've owned these two rare items since 1982. I bought them from a local, very small antique store in Southern Maryland. The bass drum has the following information on the inside of the shell: "Robt. C. Kretschmar, 136N. 9th St., Philadelphia. Importers of fine musical instruments."

The pedal is a total mystery. There are no markings of any kind on any surface. It is, however, extremely efficient in its mechanics. I hope you can help me identify these items.

**Gary Binge**
via Internet

**A** *MD* drum historian Harry Cangany replies, "The pedal was the Handy model, which was widely available in the early part of the 20th century. One beater hit the bass drum and the smaller one hit a cymbal located at about floor level and mounted vertically. The pedal's price at about the time of World War I was $2.25.



"The hardware on the bass drum suggests that the drum was manufactured by Chicago's Lyon & Healey, for sale by the dealer whose name is inside. L&H ended drum production by 1918. But that's an educated guess. There were literally hundreds of small

## A Teaching Curriculum

**Q** I've been a professional touring drummer for ten years. I have a wide knowledge of drumming techniques and practices (largely due to your publication).

There is currently no drum instructor in my community. I would deeply love to share what I have learned. The problem I have stems from the fact that I am a beginner as an instructor, and I have no curriculum to follow. I do, however, have experience within the teaching field from being a teacher's assistant. What do you recommend to get me started as a drum instructor?

**Trevor L. Handford**
Portage La Prairie, Manitoba, Canada

**A** Our opinion about any "teaching curriculum" is that the best teachers are those who teach what they know. Enthusiasm and a willingness to share with others are the main ingredients. It's relatively easy to obtain appropriate books and other materials to use as "texts." Browse the Web sites of Warner Bros., Alfred, Hal Leonard, Mel Bay, Carl Fischer, and other producers of drumming texts, videos, CDs, etc. Find materials that support the playing you do (keeping the idea of levels—beginner, intermediate, and advanced—in mind). Then create your own curriculum. As you work with students, anything that you're *not* offering and that they want will naturally come up in the lessons—as long as you encourage their input. If you remain flexible, your curriculum will evolve naturally.

## Non-Transparent Vistalites

**Q** Did Ludwig ever make Vistalite drums that were not transparent? If so, what colors were offered?

**Butch Gooch**
Creedmoor, NC

**A** Ludwig's Jim Catalano answers, "Back in the 1970s, Ludwig did manufacture Vistalite shells in solid black and white, in addition to the see-through Vistalites in clear, smoke, red, blue, green, yellow, and amber. These were incorporated in the Vistalite series as solid color outfits, and also as part of the Rainbow Vistalites. These used various patterns, including three- and five-band rainbow, spiral, two- and three-band swirl, and vertical bar. Vistalite was a popular series in the 1970s, but production costs and other problems led to their being discontinued in the early '80s.

"In 2001, Ludwig reintroduced a limited edition of clear Vistalite drums. In mid 2003, Amber Vistalites will be offered in a special ZEP Set design to honor legendary Led Zeppelin (and Ludwig) drummer John 'Bonzo' Bonham."

## Scratches In A Lacquer Finish

**Q** I've recently bought a new kit with a lacquered finish. It sounds and looks great, but up close, under a bright light, there are many super-fine scratches that almost appear to be under the surface. The color is a dark fade, which may help to show up these scratches. Is this a common feature in lacquered finishes? And is there any way of safely removing these scratches?

**Craig Dowling**
Victoria, Australia

**A** We forwarded your inquiry to Mark Ross of MRP Custom Drums. He is a skilled drum craftsman who specializes in paint finishes. Here's his reply:

"Minor scratches should not be common, providing a good paint job was applied to start with. You're onto something when you say that the darker color seems to make the scratches show up more under bright light.

"There are two approaches to this problem. Since you're from Down Under, I'm not sure what cleaning materials are available to you commercially. You may need to adapt my suggestions to comparable local products.

"1. Try using a car wax (liquid or paste wax is real good) that has *no cleaners* in it. (It must say 'no cleaners' on the bottle.) Waxes with cleaners actually have a toothpaste-type mild abrasive that will only give the drum a frosted hazy gloss. The best wax would be one designated for darker color paints. Zymol is one that happens to be terrific on dark colors; we always reach for it when we put the final hand wax on the dark-colored drums we make for our artists. This alone will probably yield some acceptable results. But if not....

"2. Do all of #1, *after* doing this: Get a chemical referred to as Hand Glaze. It's made by 3M and several other manufacturers. Apply the glaze to an ultra-soft cloth (*not* to the drum), and rub from side to side in cross-sectioning patterns until the glaze almost disappears. Wipe off any dried or leftover glaze from the drum with another ultra-soft clean cloth.

**continued on page 16**

# Absolute Maple Nouveau

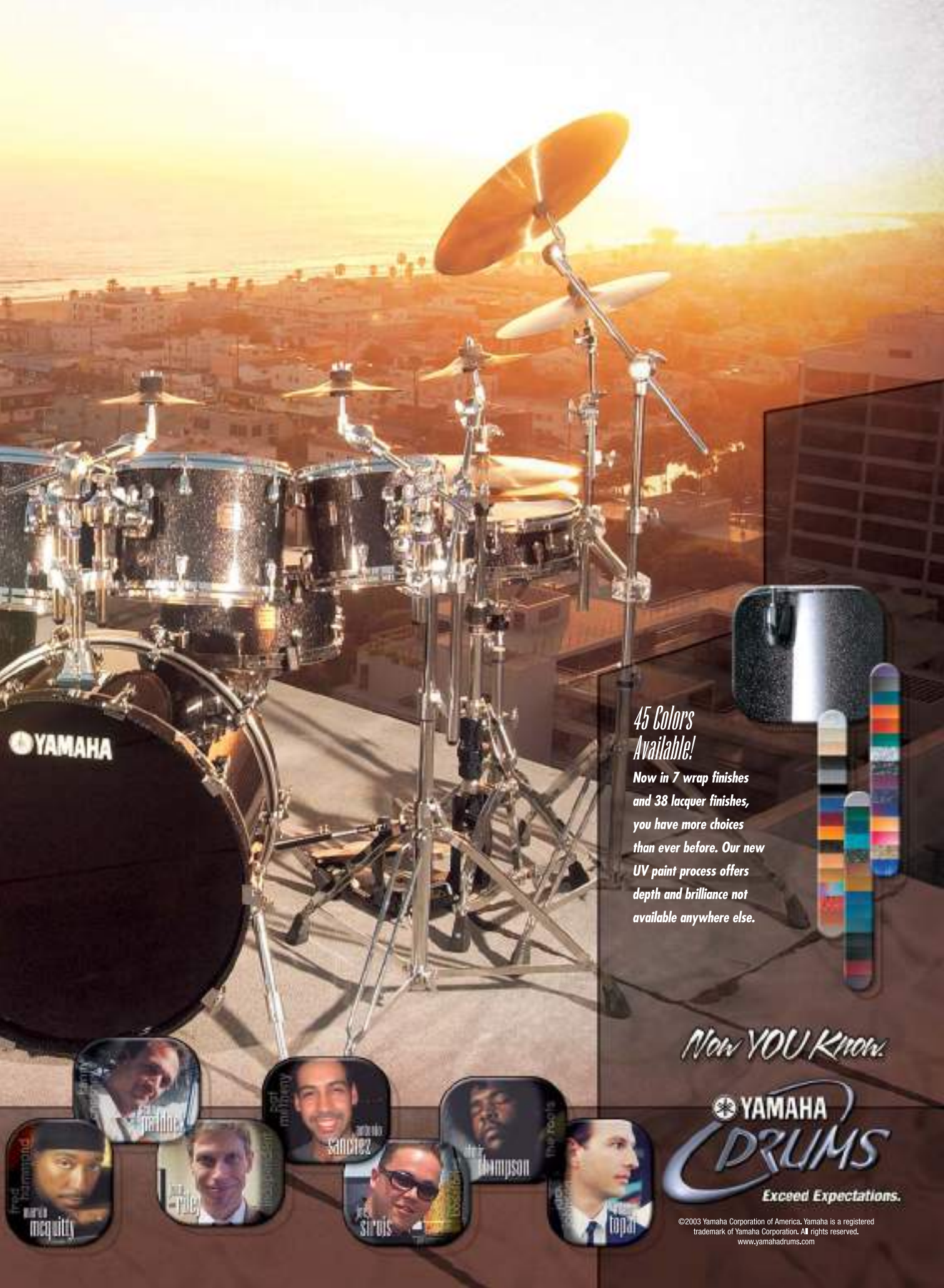
HANDCRAFTED IN JAPAN

## Nouveau Lug Casing

***This revolutionary "quick release floating lug" makes changing heads quick and easy. The lug casing hooks onto the nodal point bolts of the shell, eliminating any direct contact between the lug casing and the shell.***

## Aluminum Die-Cast Hoops

***These lighter and stronger hoops add superior sustain for more consistent tuning.***

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www.yamahadrums.com

# It's Questionable

**continued from 13**

"This process fills in and makes the scratches disappear. In fact, you'll probably be so impressed with the results that you might want to stop right there. However, although the glaze does the 'filling of the scratches' trick, it provides no wax protection. You have to add step 1 to get that protection. This two-part routine will work wonders on *any* paint finish—and on some wraps as well."

## Installing New Snare Wires

**Q** I'm struggling when it comes to installing/tying new snares onto my drum. Can you help me?

**Gregg Rosenthal**
via Internet

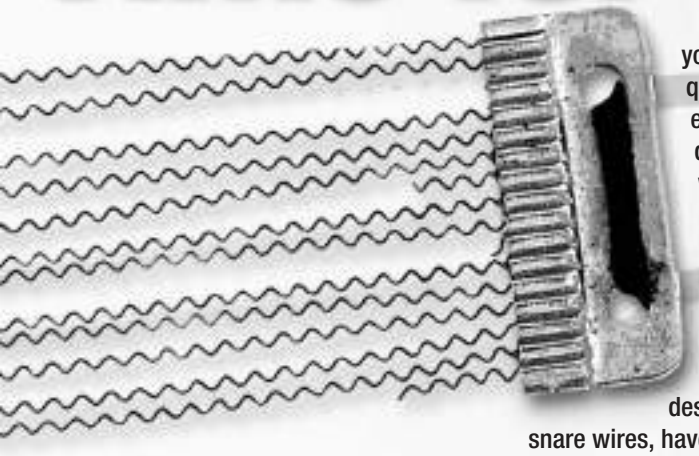
**A** Here's the best system we know of when using snare cord (as opposed to tape strips):

1. Turn the drum upside down, and center the snare unit on the bottom head.
2. Run the snare cord from one end of the snare unit to the snare butt on the side of the shell, making sure that the cord is centered so you have the same amount on each side. Install the cord to the snare butt securely. We recommend that you wrap the cord ends once around the butt, and then tighten the screws to secure the cord.
3. Carefully turn the drum over, holding the snare unit in position as you do.
4. Turn the snare throw-off to the "snares off" position. Turn the tension knob so that the throw-off is about half-way between all the way up and all the way down.
5. Run the snare cord from the other end of the snare unit to the attachment points of the throw-off. *Don't* pull the cord completely taught. Just bring it up to the string equivalent of a nut that's "finger tight."

Depending on the construction of the throw-off, we again recommend one turn around the bracket itself, using whatever holes or slots are available. Then tie the cord in a square knot. If there is enough slack in the cord, tie another knot on top of the first one.

6. This should give you a point from where the snares can be tightened or loosened by the tension knob according to your needs. If you find that you can't get the snares tensioned tightly enough, drop the throw-off, untie the knots, and re-tie them a little more tightly to begin with. Conversely, if you find that you can't get the snares all the way off when you turn to the "snares off" position, re-tie the cord a little more loosely.

# Time for a change?

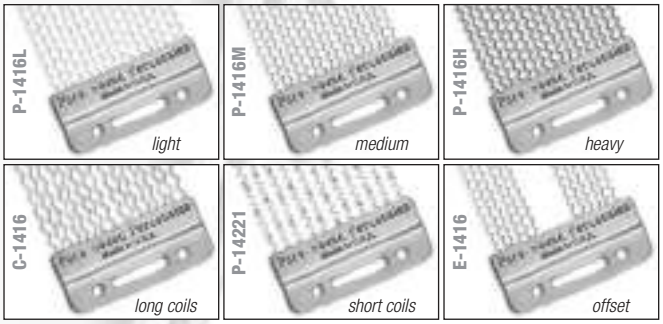


We've all heard the saying "If it ain't broke, don't fix it". And, while that's true in most cases, there are some things in life that actually need to be replaced before they completely wear out. Stuff like sox, underwear, engine oil, air filters, guitar strings, drumheads and snare wires. Yeah, snare wires. If you think snare wires can't make much of a difference in the sound and performance of your drum, think again.

You probably know that snare drums play a vital role in every type of modern music but did you know that the wires affect pretty much everything a snare drum does? Although the quality and condition of the shell, bearing edge, snare bed and heads are certainly essential elements in creating the snare drum's powerful, penetrating sound, the wires have a huge influence over a drum's sensitivity, response, articulation, tone, decay, attack, frequency, projection and character, too.

**Change is good.**

More importantly, whether you do it for increased performance, a better sound, a different sound or all of the above, changing your wires is perhaps the quickest, easiest and cheapest way to improve your drum. In fact, a good set of wires will optimize just about any drum for well under 50 bucks— way less than the cost of buying a decent snare drum at the local shop. Plus, recent advances in the design and manufacture of snare wires, have provided players with higher quality as well as a wider range of tonal and performance options, like those shown in the following charts.




| weight | light | medium | heavy |
|---|---|---|---|
| tone | dark | medium | bright |
| frequency | low | mid | high |
| sensitivity | high | medium | low |
| **strands** | **16** | **20** | **24** |
| activity | relaxed | medium | active |
| decay | wet | mid | dry |
| sensitivity | high | medium | low |
| **coil type** | **long** | **short** | **offset** |
| articulation | minimum | maximum | medium |
| spread | wide | tight | moderate |
| activity | relaxed | active | medium |

**We're changing the world.**

Through extensive research and development, Puresound— the snare wire specialist— has discovered how the alloys, coils, spacing, weight, length, position, quality and consistency of the individual wires determine the performance of the snares. This knowledge has resulted in many of Puresound's innovations, such as:

- **Premium-grade materials and manufacturing methods.** Puresound wires are precision crafted to outlast and outperform standard wires. They're made in the U.S.A. and so durable they come with a limited six month warranty.
- **Specially formulated alloys.** Puresound alloys are more active and require less strands and less tension than conventional wires. They provide superior tone and response in applications from jazz (loose) to rock (medium) to hip-hop (tight) without ever choking the drum.
- **Heavy-gauge, copper end clips.** Every Puresound wire is hand-soldered to a strong, sturdy and stable copper end clip— holding the wires firmly and evenly against the surface of the head and ensuring overall uniformity and consistency.
- **Unplated wires.** The brilliant tone of Puresound wires is enhanced by a light coating of protective sealant.

So, strap on a new set of Puresound snare wires and unleash the power of your drums. Check out the full selection of sizes and styles at your favorite dealer today. Hey, isn't it about time for a change?

**Puresound Percussion**
**www.puresoundpercussion.com**

*Stanton Moore photo by Dwight Marshall • Peter Erskine photo by Karen Miller*

puresound
the snare wire company

# Adrian Young Gets Simple

**Q** The first time I heard your single "Hellagood" I was blown away by the four-on-the-floor simplicity of the track, beginning with the decidedly un-flashy four-bar intro. Knowing how band drummers are sometimes replaced by studio drummers for recording, I must ask: Is that you on the track? If so, congratulations on a masterpiece of recorded music. The groove never wanders, and it's so funky and fun to listen to.

Please describe your setup, the miking techniques used to record the track, and any other information on how you got the sound that makes this track so incredible. Thanks for the music.

**Joe**
Las Cruces, NM

**A** Joe, thanks for noticing this track. Basically, the idea was to get the drum sound from "Another One Bites The Dust" by Queen. What was cool about the Queen recording was that it was so dry and thick-sounding. To achieve this, we put a bunch of tape and other muffling on a $6\frac{1}{2}$x14 OCDP snare drum, so that the drum had zero resonance. This sound technique is different for me. As you can probably notice, I never hit a tom-tom or a ride cymbal in the entire song. That's another unique approach for me. The microphone placement was pretty standard.

Being replaced by a studio drummer has never happened to me. I've played every single song on all of our records. Thanks for your interest.

# Raymond Herrera On Bass Drum Sounds

**Q** I'm obsessed with recreating the bass drum sound that enriched Fear Factory's *Digimortal* album. Your bass drum attack and sound set a standard not only for extreme metal players but for all types of double bass players. What type of drums, heads, beaters, triggers, and mic's could I use to duplicate that sound?

**E.J. Hayden**
Chicago, IL

**A** Thanks for the kind words, E.J. On that recording I used Tama Starclassic Maple drums, Attack drumheads, ddrum triggers, AKG d112 mic's, and DW 5000 pedals with the beaters reversed so that the plastic sides hit the heads instead of the felt sides. I also recommend the Danmar kick pads with a plastic insert disk. They go for about $5 and stick onto the actual kick drum head. When the plastic beater hits the plastic disk within the pad, it produces a high-end click. This has a lot to do with the definition of the kick drum sound, especially when you get up to 220 bpm on your kick drums.

As for the other elements: The sound is a blend of triggered digital sound and natural sound captured by the mic'. If you take a natural kick drum sound and layer it with three or four digital kick drums, you get a sound that is very full.

I usually use my natural kick drum sound as a foundation, and then add samples to create the rest of the sound I'm looking for. For instance, if I love the kick drum sound I have now, but feel that it needs more attack, I can go through sound libraries or drum-machine sounds to find a sound that has that element in it. By layering that with my natural sound, I have that same sound but with the additional attack element in it. I just continue this process until I have exactly what I want. Good luck!

# Ian Paice's One-Handed Roll

**Q** I saw you perform with Deep Purple here in New Jersey last summer. It was great to hear such classics as "Speed King," "Black Knight," "Highway Star," and "Hush." What a great show!

During your drum solo (which was awesome), you did what appeared to be a one-handed snare drum roll. You raised up your right arm, and with your left hand you proceeded to play quarter notes, then 8ths, then 16ths, then 32nd notes pretty fast. I was floored.

I believe that was all you alone, without any tape machines or doubling devices. So was it live and not Memorex? And how did you get that *fast*?

**Tom Lyons**
via Internet

**A** Ah yes...the one-handed drum roll. Every note you heard is a downstroke—no tapes, no machines, no cheating. To achieve this you must have three things:

1. The control to keep your hand in precisely the correct place in relation to the drum.
2. The strength to generate the power to create enough volume to make it impressive.
3. The secret.

The first two you can acquire through practice. The third you will have to figure out for yourself. Sorry. (Hey, David Copperfield doesn't give away *his* stuff.)

I first saw the one-handed roll done by the great Buddy Rich, many years ago. But it was so far beyond me that I never even bothered to try to work it out. Then a few years ago I was invited to play at the Modern Drummer Festival, where I saw a superb drummer named Mike Mangini for the first time. He was doing it, and that sparked my interest again. Mike was using it within the rhythm he was playing. I just thought it would be great to make a "volume" feature in a solo out of it.

Alex Solca

If you work it out, you'll find that to play it at volume gets *very* painful, since all the power is created by the joint of the first finger. I'm glad you enjoyed the show. Good luck.

## Repeat Bar

### A Classic Quote From MD's Past

"When you're playing pop music, nine times out of ten you're playing 2 and 4—just laying it down. I'm trying to find *different* ways of doing that without losing that feel."

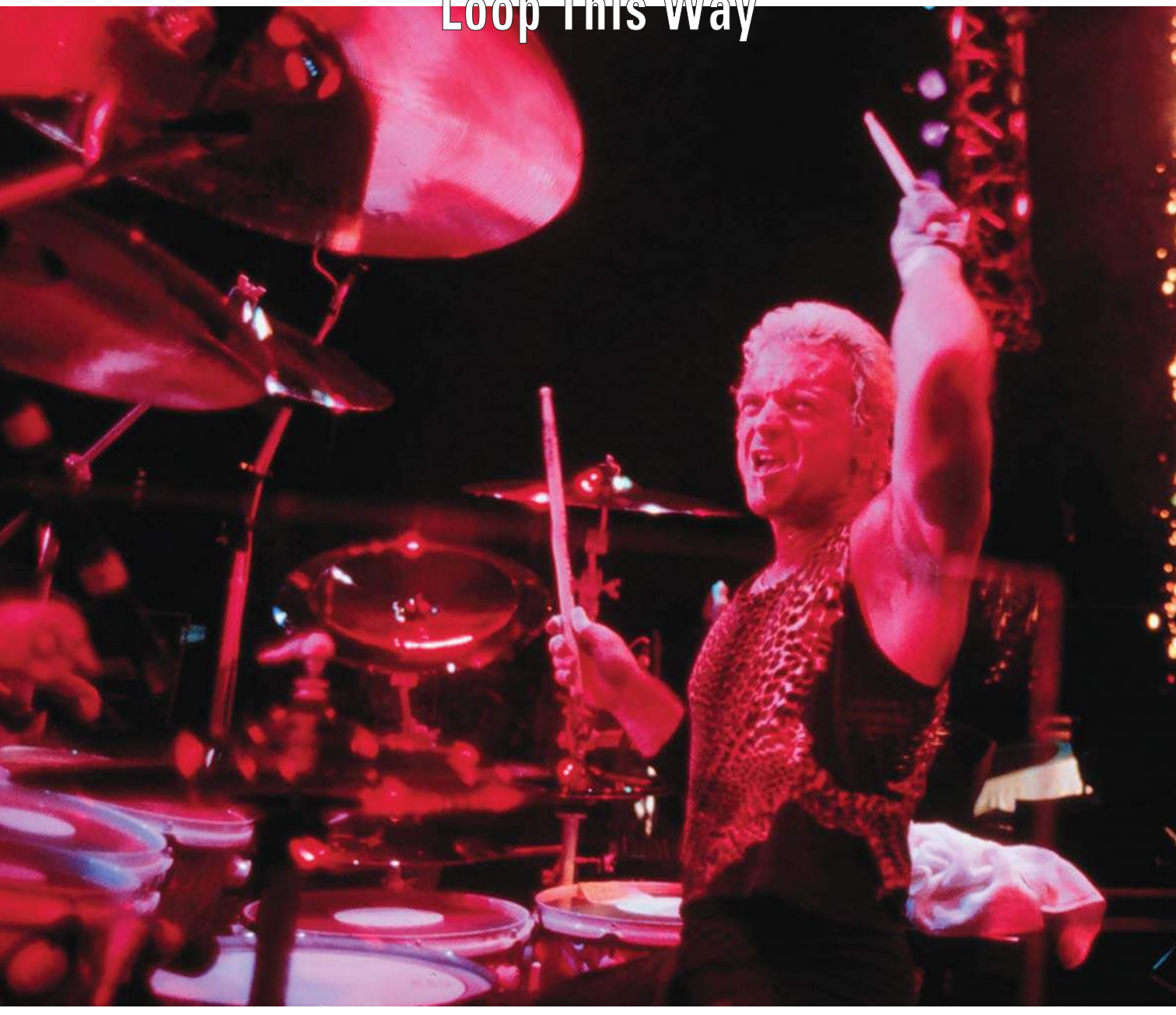
Matchbox Twenty's **Paul Doucette**, December 2000 *MD*

James Minchin

**Would you like to ask your favorite drummer a question?**
Send it to Ask A Pro, Modern Drummer, 12 Old Bridge Rd., Cedar Grove, NJ 07009.
Or you may email rvh@moderndrummer.com.
We will do our best to pursue every inquiry.

# Aerosmith's Joey Kramer

## Loop This Way



Aerosmith's Joey Kramer has a new endeavor. It's called *Aerosmith's Joey Kramer—Drum Loops And Samples*, which is fairly self-explanatory, except that Kramer says there are some special features.

"There are two CDs," Joey says. "One was recorded dry and the other wet [ambient—with room mic's]. On the dry one, you can add your own effects to it. There are about four hundred fifty drum beats or loops. About twenty-five of them are Aerosmith-related, and the rest of them are just me. A lot of the beats have different variations so that they can be used for different parts in a song.

"What I think sets this apart from what's already on the market," Kramer continues, "is instead of just being one bar of every loop, I put enough on there so a bit of a swing is established. There's enough so that it feels good, like a real human being. Also, the way it's recorded, it can go right to a record. We purposely didn't master it, so that if it's used on a record, it can be mastered with the record. I really think this is a tool for anyone from a kid making demos in his bedroom to a hip-hop producer to a drummer who wants to learn new beats."

Even the artwork on the CD has special significance to Joey. It's a dragon's tail from a print that he bought about thirty-five years ago. "I've always wanted to do something with it," he says, "but never had the opportunity until now."

Philosophically, Kramer has worked through the idea of "giving his drumming away." "At first I wasn't that crazy about it," he admits. "My initial reaction was, Why should I make my drumming so easily accessible, especially after so many years of work? But after getting past the egotistical side of it, I realized it was a nice way to give back a little piece of what I've been able to accomplish."

As for Joey's main gig, Aerosmith, the band has been back in the studio recently, working on a "back to the roots" album. The band is also on the road this summer, co-headlining with KISS. For more with Joey, check out MD Web Archives at www.moderndrummer.com.

**Robyn Flans**

# Jimmy Chamberlin

## Zwan Song

When Smashing Pumpkins disbanded in late 2000, vocalist Billy Corgan and drummer Jimmy Chamberlin decided to take a year off before working together on another project. Those plans quickly changed. "After three months of complete boredom," Chamberlin recalls, "Billy asked if I wanted to go out to Salt Lake and work on some songs. I said, 'Of course!'"

Once in Salt Lake, the two unexpectedly hooked up with a long-time friend, guitarist Matt Sweeney. The trio began recording together and discovered a great chemistry. "It was a weird cosmic thing," Jimmy remembers. "We figured we should do some shows and have fun." Guitarist David Pajo and bassist Paz Lenchantin completed the lineup of a band they named Zwan. "We all shook hands and decided Zwan was going to be a long-haul thing," he says. Their debut, *Mary Star Of The Sea*, was released in January 2003.

*Mary* is loaded with Chamberlin's furious snare rolls and the signature percussive nuances he perfected with Smashing Pumpkins. Jimmy says his approach to drumming with Zwan hasn't changed much from that of his previous band. "When we started doing the record, Billy really wanted to make the drums a focal point—like a Keith Moon or Mitch Mitchell type of vibe. I'm playing a little more freestyle, with a bit more improvisation. It's just a looser interpretation of what I've always played."

Chamberlin and Corgan also kept the music as organic as possible. "This is the first record that Billy and I did to a click track," Jimmy admits. "But we did things like bump up the tempo a bpm for the choruses of certain tunes, something that would naturally swing the songs. In a sea of Pro Tools, it's nice to hear something that's organic and really done well."

Zwan's touring schedule kept Chamberlin on the road for the first half of 2003, as the band played extensively stateside *and* visited Europe and Japan. "The Pumpkins have a huge fanbase in Japan," Jimmy says. "It's cool to see a lot of them are hanging in there with Zwan. The band is still very much in the embryonic stages, but every night's show is better than the night before."

**Gail Worley**

# Dave DiCenso

## Chops From Another Mind

Boston-based drummer Dave DiCenso has been busy the past several months. He recorded eight tracks for Dream Theater guitarist John Petrucci's debut solo release, toured the States with blues-rock guitarist Johnny A, did a clinic tour with bassist Stu Hamm, and most recently performed on the smoking debut by contemporary-jazz keyboardist Hiromi, *Another Mind*.

According to DiCenso, "*Another Mind* has all kinds of feels, including way uptempo Latin, funk, drum 'n' bass, ballads, bop, and some crazy odd-time fusion sections. I definitely had to shed some of the tunes before going in. I created my parts by listening to the melodies and harmonies, then responding to them based on how they made me feel."

One of the more challenging tunes for DiCenso was the album's opener, "XYZ," which includes several time signature changes, metric modulations, and a drum solo over a vamp in 9/8. DiCenso recalls, "Hiromi told me this song, to her, represented the end of everything—so that's what I imagined when recording it."

DiCenso says that a special part of making this record was working with Anthony Jackson and Dave Fiuczynski. "They are two of my favorite musicians," he says, "and they brought a lot to the table. We recorded the whole CD live—no overdubs—so everyone had to be connected musically, emotionally, and compositionally. I think we pulled it off nicely."

In the coming months DiCenso will be touring the States, Europe, and Japan with Hiromi to support the record. He'll also be doing a record for the hardcore band Shelter. This is no great departure for DiCenso, since he toured and recorded with NYC hardcore band Cro-Mags throughout the '90s.

Besides all of the performing, DiCenso will also be teaching at Berklee College Of Music. "I've been at Berklee for nearly ten years," he says. "I love working with students. Perhaps the thing I talk about most with them is the importance of mastering what I call the inner game. A lot of students are too focused on the outer game—technique, independence, building more vocabulary, etc.—and not focused enough on where they're meeting the music psychologically, emotionally, and spiritually. One thing I do is make them aware of their breathing. Focused breathing can simultaneously sedate the mind and nourish the body, making it easier to manage the ego and the intellect.

"Many of the issues that students have with their drumming stem from them judging and thinking too much," DiCenso continues. "When these parts of the mind are in check, it's easier to tap into and harness one's imagination and feeling. In simple terms, the objective is to get to a place where we think very little and feel a whole lot. When this is achieved, music can be expressed purely, powerfully, and with less effort."

**Mike Haid**

## Lucinda Williams'

# Jim Christie

## Open To Anything

Jim Christie will play just about anything. "I love playing polkas," he says. "I'll play Norteño music all day long. I love playing straight-ahead jazz. I love playing country. I like playing *anything*, as long as it's good."

Just as quickly as he says that, though, Christie reports that he loves playing with Lucinda Williams. "I like Lucinda's thing because it enables me to do hand percussion and drums at the same time," he reports. "I can play a shaker or a tambourine with my left hand and then play the kit with my right. I really dig that. It's been fun trying to emulate what Jim Keltner does. His approach to playing drums is so eclectic and left of center, and it's fun to go for those kinds of things."

Not only has Christie had the opportunity to interpret Keltner's recorded parts during the Williams gigs, he's also captured the spirit of the late Donald Lindley, who played on Williams' breakthrough, *Car Wheels On A Gravel Road*. "He was a great drummer and friend," Christie says of Lindley. "So I was really digging on learning his stuff. I wasn't trying to be me in the stuff. I learned *his* vibe."

Christie had that same experience when he started a nine-year stint with Dwight Yoakam. "Jeff Donavan is a really cool drummer," Jim says, "and he has a completely different take on things. Jeff did things that I wouldn't have thought of. I think it's a fun thing to learn another drummer's style—not necessarily their parts verbatim, but how they approach things."

After a pair of tour runs, Christie hit the studio with Williams earlier this year to record the emotionally wrenching *World Without Tears*. The album bends from jazz ballads to light country shuffles to off-kilter rockers, and Christie had the opportunity to use sticks, brushes, and Pro-Mark's Broom Sticks—and even create drum loops on the tracks "Atonement" and "American Dream." According to Jim, "The cool thing about this record is that it goes a lot of different places."

**David John Farinella**

# DRUM DATES

## This month's important events in drumming history

**Buddy Rich** was born on September 30, 1917.

Original Average White Band drummer **Robbie McIntosh** died on September 23, 1974.

**Keith Moon** died on September 7, 1978.

**John Bonham** passed away on September 25, 1980.

**Shelly Manne** died on September 26, 1984.

**Philly Joe Jones** died in September of 1985.

On September 10, 1966, The Beatles' *Revolver*, featuring **Ringo Starr**, hits number-1 on the charts, a position it will hold for six weeks.

The week of September 28, 1968, Deep Purple (with **Ian Paice**) hits number-4 on the singles chart with their first hit, "Hush."

Fleetwood Mac (with **Mick Fleetwood**) tops the US album charts for the first time with their self-titled album on September 6, 1976.

**Max Weinberg** makes his TV debut as bandleader for *Late Night With Conan O'Brien* on September 13, 1993.

## Happy Birthday!

**Elvin Jones** (drumming legend): September 9, 1927
**Horacee Arnold** (jazz great): September 25, 1935
**Ron Bushy** (Iron Butterfly): September 23, 1945
**Gregg Errico** (Sly Stone): September 1, 1946
**Don Brewer** (Grand Funk Railroad): September 3, 1948
**Martin Chambers** (Pretenders): September 4, 1951
**Neil Peart** (Rush): September 12, 1952
**Zak Starkey** (The Who): September 13, 1965
**Ginger Fish** (Marilyn Manson): September 28, 1965
**Robin Goodridge** (Bush): September 10, 1966
**Stephen Perkins** (Jane's Addiction): September 13, 1967
**Tyler Stewart** (Barenaked Ladies): September 21, 1967
**Brad Wilk** (Audioslave): September 5, 1968
**John Blackwell** (Prince): September 9, 1973

## Breaking Benjamin's

# Jeremy Hummel

## Solid Foundation

"I'm not the guy out front putting on the show," says Breaking Benjamin's Jeremy Hummel. "I'm the guy in the back, laying the foundation so that all the parts can build on top. I look at playing drums like conducting an orchestra."

Hummel formed Breaking Benjamin with vocalist/guitarist Ben Burnley. After they snagged their two bandmates from another band, things started to happen. A local DJ from Wilkes-Barre, Pennsylvania backed the band financially, allowing them to record a five-song EP. They eventually got signed to Hollywood Records, and their career took off with their first single, "Polyamorous." The key to Breaking Benjamin's sound is an aggressive rock attitude that firmly holds onto substantial musicianship.

Hummel and Burnley wrote all the songs on the band's debut album, *Saturate*. Burnley would bring in a riff, and then Hummel would build a drum part around it. The combination led to an album full of songs that are rhythmically diverse.

Hummel says he strives to create drum parts that serve the song *and* are interesting from a drumming perspective. "That's why 'Natural Life' is so cool," he says. "It lets me go off, but what I do also works for the song."

Hummel names a range of drumming influences, including Stewart Copeland and '80s bands like Def Leppard. As a young drummer, Hummel worked on his timing, playing along with records. He says Copeland's style encouraged him to explore more sophisticated hi-hat playing.

Finally, Hummel points to one more influence: "When I was growing up, I was a big fan of The Allman Brothers," he says. "I would play along to *At Fillmore East* and try to do both drummers' parts. Though I wouldn't do anything in the studio that I can't do live, my constant quest is to play something that would work with two drummers."

**Harriet Schwartz**

# NEWS

**Josh Freese**, **Steve Ferrera**, and **Abe Laboriel Jr.** are on Kelly Clarkson's premier offering, *Thankful*.

**Chad Gracey** is on the latest disc from Live, *Birds Of Pray*.

**Jim "Soni" Sonefeld** is back with Hootie & The Blowfish on their new self-titled CD. It's their first disc of new material in four years.

**Denny Weston Jr.**, **Abe Laboriel Jr.**, **and Kenny Aronoff** are on Lucy Woodward's *While You Can*.

**Beaver** is on New Zealand band The D4's debut, *6Twenty*.

**John "JR" Robinson** has been busy. He's on new discs by Toby Keith, Clint Black, Wynonna, Paul Anka, Yazawa, and Michael Buble. (Go to www.JohnJRRobinson.com for more.)

**Todd Hennig** is on Death By Stereo's new album, *Into The Valley Of Death*.

**Buddy Williams** is on Janis Siegel's *Friday Night Special*.

Check out **Sly Dunbar** on a re-release of *Anthem* by Black Uhuru.

**Danny Seraphine** can be heard on the re-release (with bonus tracks) of *Chicago XIV*.

**Horacio "El Negro" Hernandez** is on Michel Camilo's *Live At The Blue Note*.

**Alvino Bennett** has recently been working with Jason Sinay and Dave Mason.

**Ralph Humphrey** is on a new recording by Babaghanoush.

**Jeremy Stacey** is on the majority of Robbie Williams' new CD, *Escapology*. **Chris Sharrock** is on three cuts, and **Steve Ferrone** is on one.

**Ian Wallace** has released his solo album *Happiness With Minimal Side Effects*. You can hear even more from the drummer on *Ladies Of The Road*, a double-disc collection of live material from one of King Crimson's least-documented lineups.

**Darryl White** is on Tab Benoit's new CD, *The Sea Saint Sessions*, and also on a live recording by Benoit and Jimmy Thackery, *Whiskey Store*. Also drumming on the live disc is **Mark Stutso**.

**Wally "Gator" Watson** has been working with Wilson Pickett, The Duke Ellington Orchestra, The Cab Calloway Orchestra, and Sandra Reeves Phillips, and can be heard on a CD called *A Trio Of Four* dedicated to The Lionel Hampton Quartet.

**Ricky Sebastian** is on Los Hombres Calientes' latest disc, as well as a CD featuring Phil Woods and Herbie Mann.

**Terry Santiel** is on tour with Justin Timberlake.

**Mike Clark** and **Bill Summers** are on The Headhunters' new *Evolution Revolution*.

**Steve Barney** is currently on tour with Annie Lennox. He has a Web site (www.stevebarney.com) that shows the drummer working with Jeff Beck on the guitarist's upcoming album.

**Walfredo Reyes Jr.** is on tour with Steve Winwood.

**Peter Wilhoit** is touring with Fiction Plane in support of their new release, *Everything Will Never Be OK*.

**Steve Goulding** (The Mekons) is on Megan Reilly's *Arc Of Tessa*.

**Chris Deaner** (+/-) is on *Put Danger Back In Your Life* by Folksongs For The Afterlife.

**Simon Wright** has a new DVD called *On The Road With Simon Wright*.

**Dave Mattacks** can be heard on recordings by Susan Tedeschi, Chip Taylor/Carrie Rodriguez, Emory Joseph, Juliana Hatfield, and Kate Pierson/Graham Parker/Bill Janovitz, on Super Genius's debut CD, and on John Sayles' *Sunshine State* film soundtrack. Mattacks will also be touring this fall with Mary Chapin Carpenter.

**Alex Acuña** & Eva Ayllón have released *Los Hijos Del Sol* featuring Paquito D'Rivera, Wayne Shorter, and Ernie Watts.

Boston jazz drummer **Brooke Sofferman** can be heard on two recent releases, Jacques Chanier Trio's *Quilt* and Abby & Norm Group's *Melodic Miner's Daughter*.

**Max Roach** & Abdullah Ibrahim's completely improvised *Streams Of Consciousness* 1977 duet album has been reissued on CD.

**Scotty Irving**'s Clang Quartet has released another unusual and thought-provoking amalgam of drums, electronics, found sounds, and spoken word passages with *The Separation Of Church And Hate*.

**Vinnie Colaiuta** is on *Jing Chi Live*, featuring Robben Ford and Jimmy Haslip.

**Scott Amendola** is on *Slingshot Professionals* by Kelly Joe Phelps.

**Pat Perkins** is on Caustic Resin's latest, *Keep On Truckin*.

**Buddy Williams** is on Janis Siegel's *Friday Night Special*.

**Akira Tana** is on Nancy Harrow's *Winter Dreams*.

**Shawn Pelton** is on Chantal Kreviazuk's latest, *What If It All Means Something*.

# INTRODUCING

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# Tama Starclassic Performer Birch Series Drumkit

## Thin Shells...Fat Sound

**HITS**

warm, punchy tone

innovative hardware design

affordably priced pro kit

by Mike Haid

Tama's Starclassic line has been around since 1994. The warm and punchy sound of birch shells has been around much longer. The combination of these two results in the Starclassic Performer Birch kit. The only Starclassic kit with thin birch shells, the drums have a dark, projecting tone that has been a popular sound with many drummers over the years.

The kit sent to *MD* features Tama's new Sunset Fade stained lacquer finish, which is a classy, eye-catching dark cherry/mahogany shade that fades to a clear natural wood finish. The SP522EA kit comes in the new "Accel Driver" configuration, which combines the quick response of Accel-sized rack toms with the deeper sounds of a regular-sized floor tom and an extra-deep bass drum. The kit also includes Tama's Roadpro series stands and an Iron Cobra Power Glide single pedal.

Tama has long been known for its innovations in drum and hardware construction. Let's see what this kit has to offer.

### Drum Hardware

The first thing I look for when it comes to drumkit hardware is how simple (or difficult) it is to set up the tom mount and get the drums positioned exactly where I want them. Then I evaluate how well the mount *holds* the toms in that position. The MTH1000U tom holder proved very simple to adjust, making it easy to get an exact position on both mounted toms. The holder can be adjusted back and forth in six different positions (in 15-mm increments) as well as in the standard height adjustments. The rotating Omniball socket controls the tom arms and fine-tunes the position, and each arm has its own individual height adjustment. (Very cool.)

The tom holders don't penetrate the drumshells, which allows for a fuller tone from the drums. All parts of the tom holder locked tight and didn't budge, even after much physical abuse.

The die-cast claw hooks that hold the bass drum hoops feature rubber spacers. These not only protect the wood, they also help make the hook and hoop work as one unit that won't separate. This, in turn, eliminates hook rattles in very loose tuning situations.

### Tom Mounts

Tama's Star-Cast Mounting System is the most sensible, effective, and solid-feeling tom mounting system I've tested. The mounting brackets are attached to the batter-side die-cast hoops at three balanced points on the hoop (rather than to the tension rods that tighten the hoop to the shell). This eliminates having to reattach the mount to the hoop each time you change the batter head. (Very convenient.)

Each bolt used to secure the hoop is encased in rubber. This prevents unwanted vibration from traveling through the bolts. No mounting hardware comes in contact with the shell, and rubber isolators throughout the system eliminate any metal-to-metal contact, thus allowing a more "true" tone to resonate from the shell.

### Drums

The 7-ply, 18x22 birch bass drum is fitted with an Evans Genera EQ4 batter head and a solid black front head. This combination of elements produces a fat, solid punch that's remarkably dry for a drum with no internal muffling and a solid front head. The drum resonated well at low volumes, and had a sharp, cutting attack when kicked hard.

The thin (6-ply) birch shells of the toms feature minimal hardware for maximum resonance, die-cast hoops for a bright attack, and true bearing edges for accurate pitch and even more resonance. The floor tom legs come equipped with Air Pocket rubber feet. These feature an air chamber that prevents the transfer of vibrations.

All the toms come with Evans Genera G2 clear batter heads and Genera G1 clear bottom heads. This combination produces an articulate and projecting tone that is fat and sweet, with just the right amount of sustain, and no unwanted overtones. A slight turn of one tension rod on the toms brought the tone down nicely, without having to make lots of minor tension adjustments around the drum. The overall tone of the toms was well matched with that of the bass drum for a well-balanced sound and feel around the kit.

The 5½x14 8-ply snare drum comes with an Evans Genera G1 coated batter head and a Resonant Snare 300 snare-side head. The snare, as with the rest of the kit, is a warm, fat-sounding drum. When tuned to a high pitch, the drum still kept a sense of warmth, with minimal overtones. The die-cast hoops really give it a bright, projecting "crack." When tuned down, the snare is mighty fat, with no overtones—just a solid smack. The MUS80A strainer was articulate in its snare tension adjustments.

### Stands And Pedals

Tama's hardware is sturdy, innovative, and easy to assemble. The Iron Cobra Power Glide single pedal (featuring a double-chained offset cam) played as smooth as silk, and felt great right out of the box. The Roadpro series hi-hat stand, straight cymbal stand, boom cymbal stand, and snare stand offer many sensible and useful construction features.

For example, a special rubber cap at the end of the upper tube of the cymbal stands eliminates swaying and rattles (a small feature that eliminates a major annoyance). A nylon sleeve under the die-cast joint of the base section further reduces swaying, and the boom cymbal arm can slide down inside the upper tube and convert to a straight stand.

I really liked the easy-to-use Cymbal Mate cymbal-stand caps. They're round, with ridges (no wings), and can be slipped on in one direction for a tight-fitting cymbal or flipped over for a loose fit. Either way, once it's tight, it won't loosen. The reversible nylon bottom piece of the cymbal holder can be flipped over when it starts to wear thin, to double its life. The hi-hat and snare stands also offer many versatile adjustment features for just the right height and tension.

### Summary

If you're looking for a fat, warm-sounding professional kit with versatile tuning and some of the sturdiest hardware on the market, then you should consider the Starclassic Performer Birch. With its dark, punchy tone, this kit sounds great in the studio and projects well in live situations. The subtle innovations in hardware design make a big difference in ease of use and in the tonal projection of the drums and cymbals. And best of all, it's all very affordably priced.

### THE NUMBERS

**Configuration:** 18x22 bass drum, 8x10 and 9x12 "Accel"-sized rack toms, 16x16 floor tom, and 5½x14 snare drum. Drums come fitted with Evans heads. Roadpro hardware includes hi-hat stand, straight cymbal stand, boom cymbal stand, and snare stand, along with Iron Cobra Power Glide single pedal and MTH1000U tom holder. Review kit finished in cherry/mahogany fade lacquer finish.

**Lacquered version** ..... **$2,599.99**
**Covered version** ..... **$2,399.99**
**(215) 638-8670, www.tama.com.**

# New Zildjian K Custom Rides And Crashes

## Catering To Special Tastes

**HITS**

High Definition Ride is excellent for fast patterns

Left Side Ride offers distinctive tones to complement other cymbals

Fast Crashes are great for dark, quick punctuations

by Martin Patmos

You've seen the ads. Slogans like "Darker Shades Of Fast" and "K Custom Rides Again" make it hard not to wonder what these new cymbals are all about. While as a breed we drummers are happy to hit just about anything in our path, there's something magical about cymbals. Especially when they're of the caliber of these new K Custom rides and crashes.

High Definition Ride

### High Definition Ride: A Dark, Defined Cushion

Designed in conjunction with Terri Lyne Carrington, the High Definition Ride is a magnificent cymbal whose name says it all. It measures 22" in diameter and has a stunning look. Big hammer marks and some rawness peeking through the shiny bronze/gold lathing create an almost tiger-striped appearance. And in the middle of it all is a completely raw bell that produces a clear, classic tone.

Playing this cymbal was a joy. It declared itself with pronounced stick definition at all levels from quiet to loud. It was created to serve electric and acoustic styles, so it could generate quite a bit of volume yet project just as meaningfully at its quietest.

I tried playing jazz and straight ride patterns as fast as I could. The HD Ride easily kept pace, without any excessive build-up—even when I attacked it with a single-stroke roll. The immediate response had substantial tone that was warm and clear, with a medium-short spread that wasn't too dry. No matter what I played, the cymbal generated a dark, shimmering, defined cushion of sound that just carried everything along.

I'd recommend this cymbal to anyone who expects great definition from a ride and likes some tone and body in their sound. I'd especially recommend it to those who like to play *fast*.

Left Side Ride

### Left Side Ride: Hisssssssssssssss

Peter Erskine helped develop the Left Side Ride, which he conceived as the jazz drummer's second ride, complementing the primary ride and crash cymbals. The model is available in 20" and 22" sizes. Its attractively rustic, unfinished, dark and blotchy appearance invites you to hit it on first sight. Medium-sized hammer marks spattered across the surface surround a plain bell, while a cluster of three rivets sits roughly $1\frac{3}{4}$" in from the edge.

This cymbal was downright addictive, as I kept finding new ways to incorporate it into my playing. The bell produced a nice, clean sound with a touch of hiss from the rivets that became especially pronounced when I struck with the shoulder of the stick. Playing in the middle of the cymbal produced good definition, with a nice spread that built a magically dark, hissing cushion of sound. Responding to the cymbal's vibrations, the rivets truly brought the sound of this cymbal to a new place.

Moving out to the very edge of the cymbal created more wash. I especially liked using this area for accents, where a strong strike generated a dark, roaring sound, with a mean hiss. On the quieter side, the cymbal responded quite nicely to being played with brushes.

About a third apart in pitch, the 20" and 22" performed equally well. Choosing between them would probably depend on the size of your main ride. Whether placed on the left of the kit, by your primary ride on the right, or elsewhere, the Left Side Ride has a lot to offer.

### Fast Crashes: Exclamation Points!

The "fast crash" is a type that's been around for a handful of years now. Speaking generally, they have a very quick response and

a sharp decay, leaving only a small cushion of residual sound behind. Following on the development of their A Custom Fast Crashes, Zildjian asked Dennis Chambers to help in applying these characteristics to the K line of cymbals. The result is a nice batch of dark, fast, full-bodied, and expressive crashes.

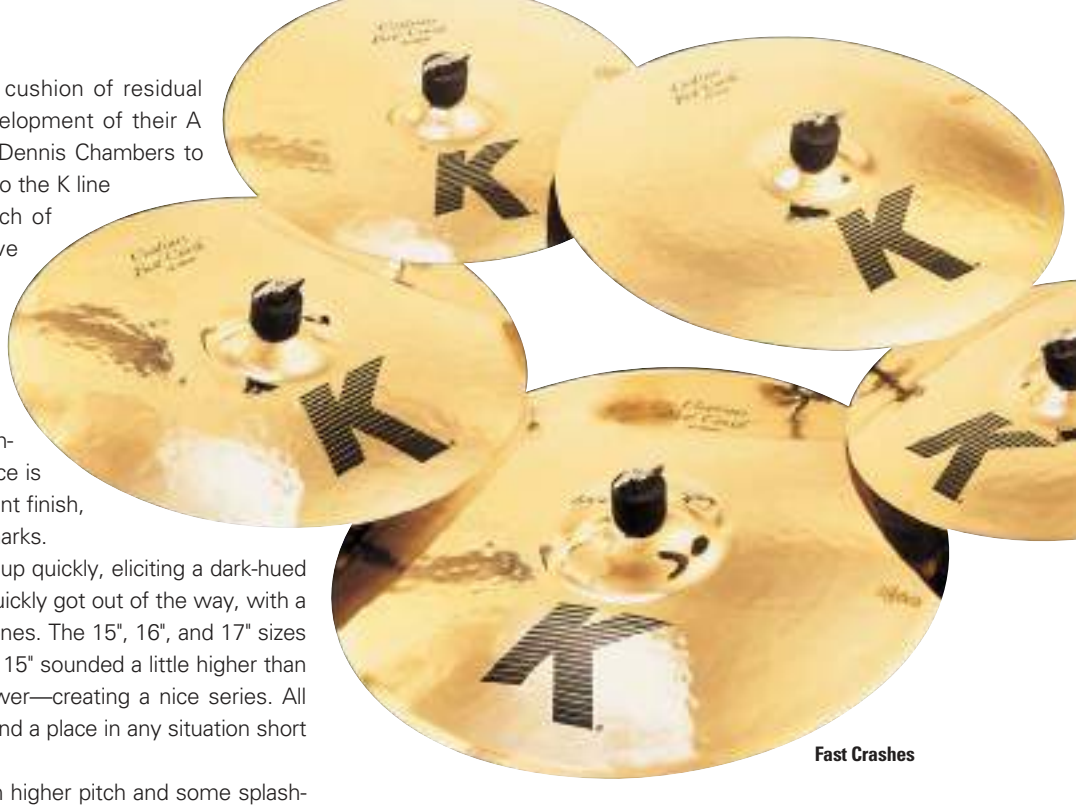
The K Custom Fast Crashes are available in 14", 15", 16", 17", and 18" sizes. They're on the thin side, with noticeably small bells (approximately 3½" in diameter on all but the 18" cymbal, which has a 4½" bell). Their surface is smooth and shiny, with Zildjian's brilliant finish, and is peppered with small hammer marks.

As a group, these cymbals opened up quickly, eliciting a dark-hued crash with plenty of wash. But they quickly got out of the way, with a marked decay followed by lingering tones. The 15", 16", and 17" sizes exemplified these characteristics. The 15" sounded a little higher than the 16", while the 17" was a little lower—creating a nice series. All three were great cymbals that could find a place in any situation short of a hard-rock gig.

Due to its size, the 14" had an even higher pitch and some splash-like qualities, making it a perfect transition cymbal between crashes and splashes. I placed it on the right of my kit near the ride, where it voiced a great, punchy accent.

The 18" model offered a slightly less drastic decay and longer-lasting body, while maintaining the overall characteristics of the group. A nice tone sounded when I struck the slightly larger bell. The bells of the other cymbals sounded thinner by comparison.

The range of K Custom Fast Crashes offers a set of great sounds that anyone looking to add an immediate exclamation point to their palette should investigate.



Fast Crashes

**In Conclusion**

These new K Custom rides and crashes are musical and captivating in their sound. Thanks go to Terri, Peter, and Dennis for helping to inspire their creation—so that they could inspire us in turn.

**THE NUMBERS**

| | |
|---|---|
| K Custom High Definition Ride | $492 |
| K Custom Left Side Ride | |
| 20" | $415 |
| 22" | $492 |
| K Custom Fast Crash | |
| 14" | $260 |
| 15" | $283 |
| 16" | $310 |
| 17" | $338 |
| 18" | $362 |

(781) 871-2200, www.zildjian.com.

# Quick Looks

## Marrell Bass Drum Beaters

Ever play skull-bashing music? Is your music the bomb? Ever feel like you're behind the 8-ball? Now you can have any of these feels while satisfying the urge to pound your beater through the batter head. Marrell Drums (of England) offers some very interesting beaters in varying shapes and colors. The hand-painted designs include 8-balls, 9-balls, and little bombs. They also offer skulls in different colors, including silver, flesh tone, white, black, bone gray, and multi-fluorescent green.

The beaters are formed from solid epoxy resin that has been spun in a centrifuge to eliminate air bubbles, hairline cracks, and blemishes. The beater heads are then attached to surgical-quality stainless-steel shafts. After a final polishing, they're ready to go.

Marrell beater heads are smaller than most others, but they're very dense and surprisingly heavy for their size. Still, they're finely balanced, for great playability and impact. The sound they produce has loads of punch, with lots of low end. (I do recommend some kind of head protection when using them, as they'd likely go through an unprotected batter head in one night if you're a heavy hitter.)

They're priced at $27.95 apiece. Check 'em out at www.drumbum.com.

**Chap Ostrander**

# Remo Gold Crown Special Edition Metalized Snare Drums

## Back To The Future

**HITS**

unique synthetic wood fiber/metal hybrid shells

extended low and mid-range response

distinctive appearance

outstanding value

by Phil Ferraro

The 1970s and early '80s were a renaissance period in the evolution of drums. Never before had so much experimentation led to so many practical innovations. The use of new and unusual construction materials offered drummers visual and sonic options never before dreamed of. Drumsets were designed with synthetic materials such as fiberglass, acrylic, poly-resin composites, carbon fiber, and even PVC. It seemed that anything that could be fashioned into a strong, stable cylinder was fair game for musical experimentation.

Fast-forward to the present. The musical pendulum has swung in the opposite direction. The tastes of the drumming community have become more traditional and conservative. Wood is "king" again. At this point, one would be hard-pressed to find any major drum company basing most or all of its product line on a synthetic shell. That is, all but one.

Remo has long been known for imaginative innovations that have met the changing needs and expanding creative horizons of the contemporary drummer. Those include the practical, moisture-resistant Weather King drumhead, the radically designed Roto-Tom, and the use of composite materials in the development of the Acousticon drumshell. In keeping with that tradition, Remo has introduced Gold Crown Special Edition Metalized Snare Drums.

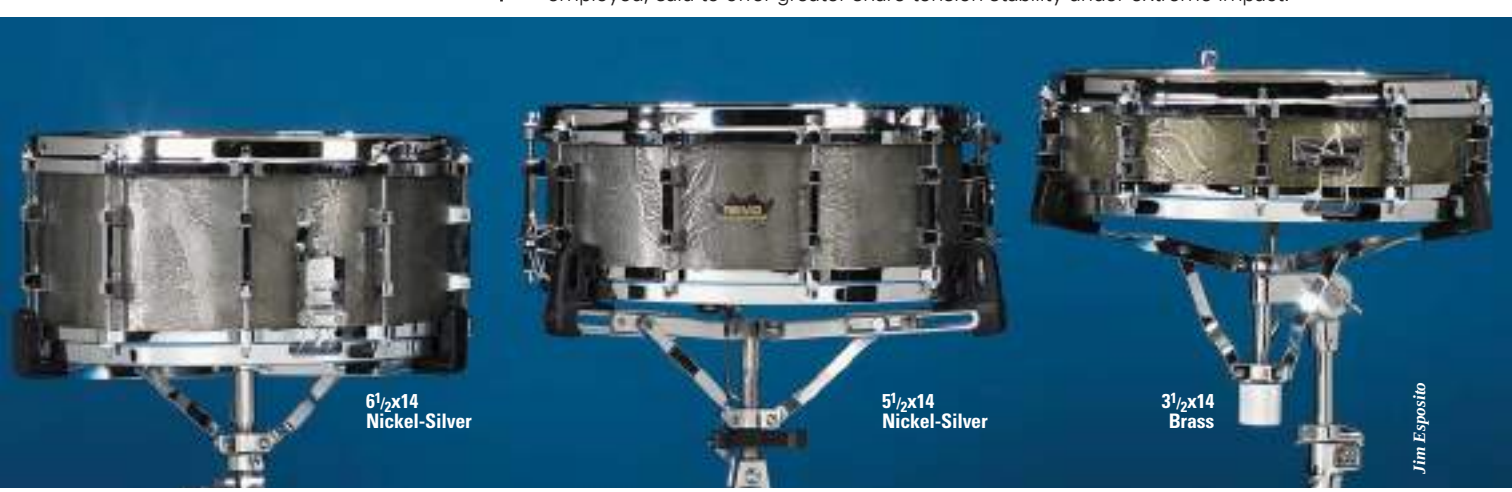
### Shell Construction And Hardware

At the heart of these snares is the Advanced Acousticon shell, which features an improved version of Remo's time-tested cellulous wood fiber/resin composite material. It's said to be impervious to moisture and extremely pitch-consistent from shell to shell.

What sets these drums apart is their new Metalized plating process. Remo marries a thin metal inner and outer layer to their Advanced Acousticon material. In so doing, they've fused the dissimilar elements of wood and metal to create a truly unique drum. Each drum features double-routed 45° bearing edges and a computer-created gradual-slope snare bed.

Finishes on the new Metalized shells visually exemplify the unique concept of these drums. The distinctive hand-hammered brushed-metal patina is not only eye-catching, but is also claimed to be extremely scratch-resistant and durable.

Remo has fitted these drums with Renaissance batters and Ambassador snare-side heads. Die-cast rims (a departure from Remo's regular triple-flanged hoops) provide added strength, improved head seating, and greater ease and stability in tensioning. New minimal-contact chrome-plated brass hex lugs are employed in order to maximize shell resonance and tuning accuracy. Ten nylon tension-rod locknuts are included on the $5\frac{1}{2}$" and $6\frac{1}{2}$" models to help maintain tuning. (These are not available on $3\frac{1}{2}$" piccolos due to limited lug/rim clearance.) Twenty-strand snare sets utilizing smooth-bore receiving holes and molded snare-cord channels are included, offering greater protection from cord fraying, as well as maximum snare/head contact. A fully adjustable, spring-loaded side-throw strainer is also employed, said to offer greater snare tension stability under extreme impact.



Another thoughtful feature is the two drumkey-tightened receiving plates used to attach the snare cord to the strainer. (Yay! No screwdriver hunting, stripped screw heads, or improvised knots to deal with.) This design effectively gives twice the surface area to secure the cord from loosening and slippage. Finally, a single large screw-on grommet is used for air venting.

### 3½x14 Brass Piccolo

There are two things you notice about this drum right away. First, it's comparable in weight to bigger, thick, metal-shelled snares. (This is largely due to the heavy die-cast rims.) Second—the look! The rugged, subdued antique brass hues of the shell and the gleaming Special Edition hex lugs and strainer marry the past and the future, offering a unique look for the discriminating rhythm artist's taste.

As always, though, it's sound quality and playability that defines a fine musical instrument, and this drum delivers. Brass-shell players will find all they've come to love and expect from their favorite "heavy metal." Warm, sonorous bell tones and superb snare sensitivity and response are present across the entire playing surface. Cutting rimshots and woodblock-like rimclicks are easily produced. The unexpected surprise is the drum's wider-than-expected tonal range. Unlike many piccolos, which can only perform up in the stratosphere, this drum offers exceptional sound and response through the entire mid-range. (More about this later.) In short, this is one versatile little snare drum!

### 5½x14 And 6½x14 Nickel-Silver Snare Drums

These snares share the same hardware package found on the piccolo. What makes them unique are the Nickel-Silver Metalized shells. I can't recall anyone using this alloy for drum construction before. I can only surmise that it may not offer the structural strength needed for shell construction. By fusing nickel-silver to a strong inner core of Advanced Acousticon, Remo's Metalizing process has effectively overcome this obstacle. It has also opened the door to utilizing formerly untried or unusable metals (with their potentially exotic sound qualities) in shell construction. In fact, Remo product development director Herbie May tells us that there are other new Metalized finishes coming down the pipeline shortly.

If you're wondering how nickel-silver sounds, it reminded me of a top-quality aluminum shell: crisp and clean, with plenty of sweet overtones and an abundance of "snap, crackle, and pop." Individual stick strokes were clean and well-defined, rolls flowed fluently, rimshots fired off with a penetrating crack, rimclicks were warm and full-bodied, and brushwork was smooth and articulate, due partly to the inspired selection of Renaissance heads.

There was also something more: enhanced response from the low and mid-range frequencies, offering added depth of tone and warmth usually associated only with wood-shelled snares. In my discussions with Herbie May, he stressed that this was no fluke. The goal of the Metalized Acousticon union was to produce a hybrid shell that effectively bridged the sonic chasm between wood and metal, thus producing an instrument of extreme versatility. Well, these drums come the closest to achieving that goal of anything I've ever seen or heard. The 6½" snare was a personal favorite, exemplifying the versatility and wide tonal range offered by Remo's new process.

### Conclusions

In terms of the overall performance of the Metalized snares, complimentary adjectives like "sensitive," "responsive," "consistent," and "powerful" all apply. Regarding the extremely important issue of craftsmanship, the new shells were flawless. The snare strainer was smooth and efficient, holding taut under extreme impact. The combination of newly designed hex lugs and die-cast rims maintained head tension and tuning under severe punishment—even when I deliberately loosened a few tension rods.

The final issue to address is cost. And the fact is, these drums are an exceptional value. When compared to competing "top of line" snare drums, dollar for dollar, the Metalized snares are in a class by themselves.

Jim Espósito

**THE NUMBERS**

3½x14 Metalized Brass .....$429
5½x14 Metalized Nickel-Silver .....$449
6½x14 Metalized Nickel-Silver .....$479
(661) 294-5600, www.remo.com.

# Quick Looks

## Pernan Percussion JingleMute

Inventor/drummer Graz Perrelli has come up with one of the coolest accessories on the drum market today. The JingleMute is a mini-tambourine that attaches to your drumstick, allowing you to play and groove as if there were a tambourine player right next to you. It's also great for saving tracks on your home recordings. (Why overdub the tambourine part when you can just play it as you lay down your backbeat?)

What if you only want tambourine in certain *parts* of the song? That's what makes the JingleMute even cooler. By controlling a little lever that's attached to the jingles, you can mute the jingles whenever you want to.

The JingleMute encourages experimentation. For example, if you only want tambourine on the 2 and 4, you would play it with your left hand. If you want a more constant rhythm, you'd play with your right hand, just as you normally would play your hi-hat or ride cymbal pattern. Or you can experiment with one in each hand.

I had so many creative ideas flowing and so much fun as I was playing with this innovative new toy that I couldn't put it down. It added another dimension while I played a jungle-type beat on the toms. It even worked very effectively in combination with an existing drum-mount tambourine.

The JingleMute attaches to your stick via four very small screws tightened with an equally small Allen wrench. Mounting the unit can be a little frustrating at first, but once you set it to the part of the stick you're comfortable with, you never have to move it again. An early version was much too heavy; the new model is lighter, and more playable as a result. A must for every stick bag. List price is $34.99.

(877) 398-9700, www.jinglemute.com,
Big Bang distribution: (800) 547-6401.

**Billy Amendola**

# UFIP Experience Real China And Tiger China Cymbals

## China Sound, Italian Style

**HITS**
striking appearance

small Chinas are great for accents

by Kevin D. Osborne

Cymbals are one of the components of a drumset that lend personality to a drummer's playing. Among the cymbals available in today's drumming world are rides, hi-hats, sizzles, splashes, crashes, "trashes," and Chinas. Among that group, the type that stands out as possessing a sound uniquely its own is the China cymbal.

You may love Chinas or you may hate them, but there's no denying their unmistakable impact on the ear. A combination of noise, music, and presence make the China cymbal stand out. They've been used for thousands of years in China, and since the early days of jazz in the modern West. Today, virtually all cymbal manufacturers have China models in their inventory.

### Unique UFIP

One of those manufacturers is UFIP (Unione Fabbricanti Italiani Piatti), a company formed in 1931 by five Italian cymbal makers in the town of Pistoia. UFIP is distinctly different from other cymbal brands, owing to the casting process they use to create their cymbals. Molten B20 bronze alloy is poured into a mold that is spinning at 1,000 rpm. The cymbal comes out of the mold with the bell already shaped and a slight bow to the cymbal body. The final shape of the cymbal is then created by machine and hand hammering. The centrifugal force of this process pushes any dirt or impurities in the metal to the outside of the cymbal, where it is removed in the lathing process. It also causes the bronze to take on a denser and more homogenous molecular structure. This process helps to create a cymbal with unique sound qualities.

**Tiger Chinas**

**Real Chinas**

We received two groups of cymbals: one set of Experience Real Chinas, and one set of Experience Tiger Chinas. All the cymbals are thin and feature a reversed flange. By that I mean that the outside flange of the cymbal curves down (away from the bell) instead of up, as traditional Chinas do. They are also cast to have a Turkish shaped bell instead of a conical cup.

### Are You Experienced?

The top sides of the Experience Real Chinas have a matte unpolished look. According to Bernie Tessier, North American rep for UFIP, this results from "a special tempering process that releases the stress from the top of the instrument, allowing for the dark sound qualities without sacrificing brilliance." Additionally, special mud is used to protect the cymbal while it is tempered, which also affects the look of the cymbal.

The cymbal is hammered on the top as well as the bottom, until the bell is reached. Then all hammer marks are small and made from the bottom of the bell. Preliminary hand-guided machine hammering strengthens the bronze alloy, then all the remaining hammering is done 100% by hand. This further shapes and tunes the cymbal. Then the cymbal's bottom is highly polished.

The two smallest cymbals in this group have a slightly different appearance. They feature a top side that has a matte finish on the flange and the bell. The area in between is lathed and polished to a brilliant shine.

### Tale Of The Tiger

Whereas the Experience Real Chinas are made from B20 bronze, the Experience Tiger Chinas are of B8. They start life as flat blanks, and have their bell stamped into them. After being initially hammered by a hydraulic machine, they are then tuned with a final hand hammering.

These models are called Tiger Chinas because of their unique tiger-striped appearance. The cymbal's surfaces are heated with a welding torch until they reach a fire-red glow, then smoothed to produce the final look. This creates patterns of gold, silver, and bronze that stipple the cymbal. It's not just a coloring process; the metal surface itself has been affected. The cymbal has a shimmer, almost as if it has come alive with a movement of color and flame.

### Reality Sounds

The 18" and 20" Experience Real Chinas have a solid—but not harsh—attack. They produce a full sound that is more sonic than dissonant. Compared to a more "traditional" China cymbal, the Real Chinas have more overtones and are more musical. They seem to reach out and surround your ears, filling them with their sound.

The 20" is mellow, without any trashy sound. Riding on it produces a dark, steady tone with little wash or ring. When the large bell is played, you can hear the entire cymbal in its definition. You can use this cymbal for a solid China sound without the usual brash effect of a China. It's a sound that would blend with—but not get lost in—the usual assortment of cymbals.

The 18" Real China has more kick and trash than the 20" does. It also has a fast decay, but plenty of presence when you lay into it. Its bell has a higher sound than that of the 20", and is full and present. The stick definition blends with the overall sound of the cymbal without getting lost. A good crash and an all-around classy China.

The smaller Experience Real China cymbals are little marvels. They seem to get more aggressive and biting in sound as they get smaller. The 16" has a quick spread that's great for punctuation. It has more trash than the larger cymbals, with more of a brash China sound (that's still controlled and dark). The 14" model produces an even quicker, tighter spread. The bell sound is more isolated, and a crash yields a rapid response with a fast fade.

Both cymbals, quick as they are, and as fast as they fade, still have a solid presence when struck. They're excellent alternatives to small crashes and splashes, and would do well as the only China representative in any kit.

### The Tiger's Roar

The Experience Tiger China cymbals produce a trashier sound than their Real China counterparts. Their B8 bronze composition gives them different sound qualities from the start. That composition may be considered "entry-level," but the sound is not. The Tigers are high, bright, and powerful, with a fast decay. They are focused, and they produce good stick definition—with the China sound coming through loud and clear. The bells are smaller than those on the Real Chinas, and don't quite have the presence—but still can be heard well. As far as crashing is concerned, the Tigers live up to their name. They're aggressive, brash, and in your face, and can be easily heard over the drums.

The 18" Tiger is higher-pitched than the 20", so it penetrates more. Both sizes produced a very tight, controlled, and steady volume when I rode on them in the center or on the flange.

### Conclusion

All the UFIP Chinas look and sound as though they mean business. They bear the marks of solid, proud craftsmanship. Looking at them, you can almost feel the heat of the furnaces and hear the hammering of the foundry. UFIP has produced some great options for drummers into Chinas. If you see one in a music store, be sure to grab a stick and hit it. You'll be pleased with the results.

**THE NUMBERS**

**Experience Real Chinas (Limited Edition)**

| | |
|---|---|
| 14" | $410 |
| 16" | $453 |
| 18" | $532 |
| 20" | $654 |

**Experience Tiger Chinas (Limited Edition)**

| | |
|---|---|
| 18" | $532 |
| 20" | $654 |

(514) 488-9564, www.ufip.com.

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Ian Paice is one special player who has inspired generations with his drumming. His career with Deep Purple has literally shaped the face of modern Rock Music. Thanks for continuing to be an inspiration Ian, and thanks for playing Pearl.

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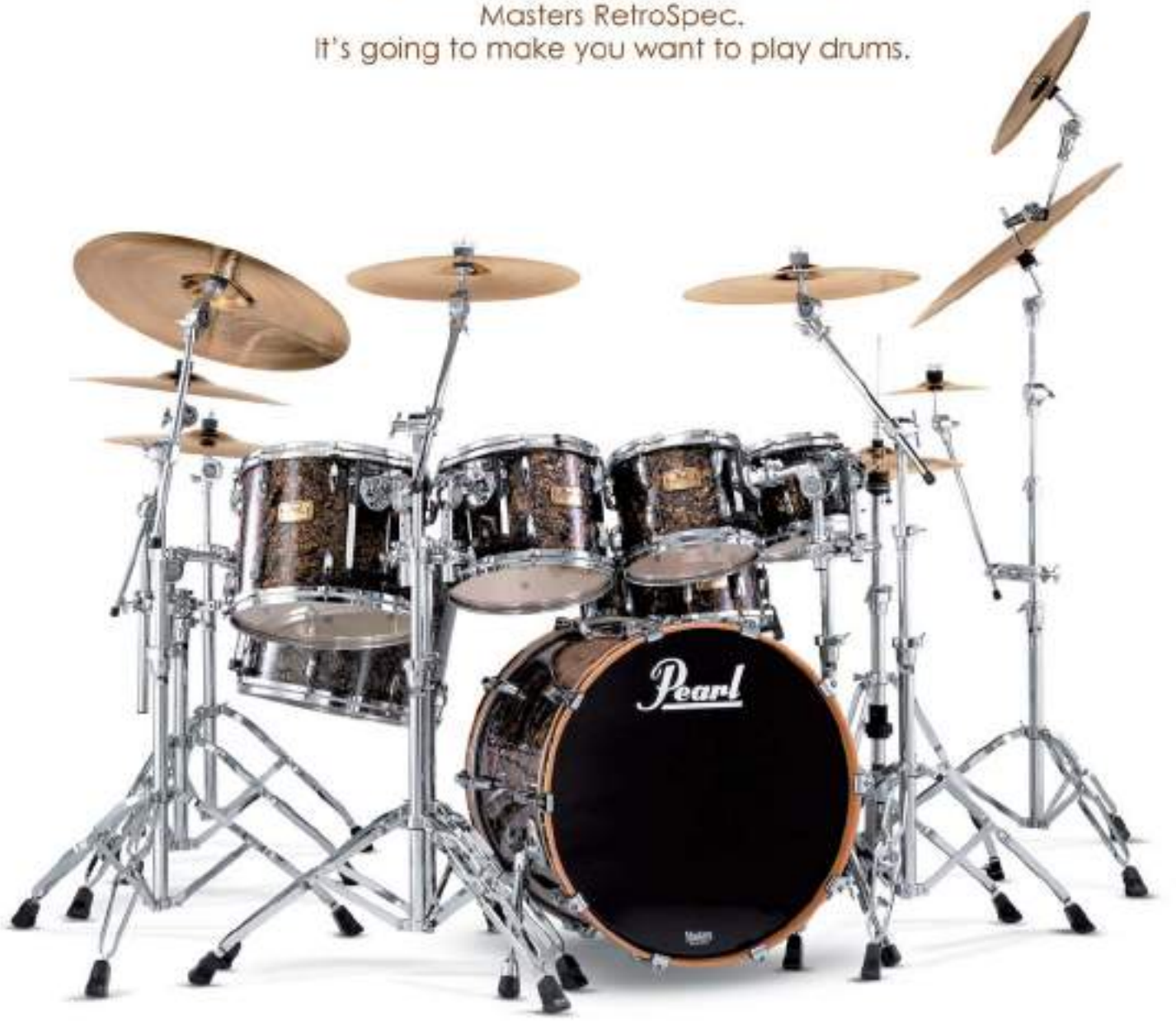


The kit shown above is a Masters MSX in Royal Gold featuring a 22"x18" bass, 8"x7" tom, 10"x8" tom, 12"x9" tom, 14"x11" tom, 16"x13" tom and a matching 14"x6.5" snare drum.

# Aviom A-16 Personal Monitor Mixing System

## A Great Way To Be In The Loop

**HITS**

personal control of up to sixteen monitor channels

compact design affords easy placement near kit

can be interconnected to serve entire band

by Rick Long

Even in the 21st Century, it's still a bit unusual to find audio gear designed with the drummer in mind. Electronic drums are designed for drummers, sure. But now we're starting to see companies offer peripheral gear that attempts to solve some long-standing problems that drummers face in rehearsal and on the gig.

One such device is the Aviom A-16 Personal Monitor Mixing System. Aviom CEO Carl Bader is a drummer, and felt that drummers should have better control over the sound they hear on stage. He invented the A-16 Personal Monitor Mixing System to accomplish that goal.

### The A-16T A-Net Transmitter

There are two parts to the system. The first is the A-16T A-Net Transmitter. It's a one-space rack unit that will work as easily with your basic garage-style PA mixer as with a tour-level monitor mixer. The simple setup only requires that you have a "line-level" signal coming out of each channel of your mixer. Professional mixers will have "direct outs" that can be used for this. Moderately priced club mixers might also have them, but "auxiliary sends" or "effects outs" will work just as well.

You will use patch cords to connect from the direct out or effects out of each channel over to the A-16T "In" jacks. If you're running off the effects out, connect another patch cord from the A-16T "Thru" jack back to the "Effects In" for that channel on your mixer. Input level switches on the front of the unit allow you to adjust the input level from –10dB to +22dB to suit the signal strength your mixer is providing.

Switches that allow you to "Stereo Link" channels are also on the front of the Transmitter unit. Channels 1 & 2, 3 & 4, and so on, can be linked. If you're running a sound source with stereo outputs (like electronic drums or a sequencer), linking the two channels used for left and right lets you control them by setting the volume for only one of the channels. In addition, the pan control for a linked set of channels becomes "panning spread."

The more you turn the knob, the wider the stereo field becomes for those two channels.

### The A-16 Mixer

The second part of the system is the A-16 Personal Mixer. This is small unit with sixteen pushbuttons for channel selection, along with five knobs that handle volume, pan, treble, bass, and master (overall volume). Push the button for channel 1, and the volume and pan knobs now work to adjust only that channel. Push the button for channel 2 and the volume and pan knobs will work for *that* channel only, leaving the settings you made for channel 1 stored in memory. Treble, bass, and master knobs are only for overall sound output adjustment.

Once you have the volume and pan set where you want them for each channel, you can group channels together to make them easier to manage. For example, if you're working with a percussionist who uses several channels for his or her setup, you can link these channels in a group. Select one of the grouped channels, and the volume control will then work for all the channels in that group.

You can create up to three groups, then save all the channel settings in one of sixteen presets. There can be three groups per preset. Saving to a preset helps you quickly get back to a particular setup after the power has been off. Settings not saved in a preset are lost when the power is disconnected after the rehearsal or gig. Presets are a great way to keep multiple setups that fit the various rehearsal spaces or venues where you frequently perform.

Aviom even thought about the international touring musician. The power supplies have an automatic switching design so they can plug in anywhere in the world. All you'll need is a prong adapter kit.

### How To Listen

The A-16 Personal Mixer has a "Phones/Line Out" jack that allows you to wear headphones or connect the unit to a powered speaker. I chose headphones for my work with the unit, because I often play electronic drums in bands that are MIDI intensive and require a click track. In addition to the good control of the sound sources from the other members of the band, the system allows me to have better control of the volume of the drums in my mix (very necessary when playing electronic drums), and better control of the click track volume.

### Working With The System

Aviom has done several things to make the Personal Mixer easy to use. Allowing the same volume and pan knobs to work for each channel helps keep the size of the unit compact. Attachments on the bottom of the mixer allow for connection of an optional microphone stand mount called the MT-1 ($24.95). This allows you to mount the mixer on a mic' stand near your kit, or on your drum rack by using a clamp to hold a mic' stand pole. They even included a scribble strip above the channel buttons so you can use an erasable marker to label the channels. (Just remember not to use a permanent marker!)

The really new technology here is something Aviom calls the A-Net. This is a high-speed data transmission protocol based on Ethernet LAN technology from the computer arena. A-Net uses standard CAT5 cable. This is common network cabling, readily available at your local computer electronics store. (Tech notes: 1: Don't use a "crossover" cable. 2: It's okay to use inline couplers to connect more than one CAT5 cable together for extra length.) In this application, A-Net carries sixteen channels of digital data from the Transmitter unit out to the Personal Mixer, with no latency or ground loop problems. Up to 500 feet of cable can be used between the Transmitter unit and the Personal Mixer unit.

The best part is that multiple Personal Mixers can be connected together, using only one Transmitter. Each Personal Mixer has "A-Net In" and "A-Net Out" jacks on the back panel. By running a CAT5 cable from the "A-Net Out" jack of one mixer to the "A-Net In" jack of another, you can string an unlimited number of Personal Mixers together. Each one will still operate independently of the others, so each user can dial in a truly personal mix. That's not a misprint; I said "unlimited number." If everyone in the band sees your Personal Mixer and wants one too, it can be done simply by purchasing more A-16 Personal Mixers. (Hint: If you play electronic drums in an instrumental-only band, you could rehearse the entire band silently in the spare bedroom of a small apartment.)

### Extras

Though not reviewed here, Aviom also offers the A-16R, a rack-mountable version of the Personal Mixer that includes numerous pro-level features and, according to the manufacturer, works especially well with wireless in-ear monitoring. Also available is the A-16D Distributor. This is a device that distributes A-Net signals much like a computer network hub. Instead of "piggybacking" CAT5 cable from one Personal Mixer to another, each Personal Mixer can be connected directly to the A-16D.

### Tech Specs...And More

For the gearheads out there, lets take a moment to examine the audio specs. The unit employs 24-bit, 48-kHz sampling, with a crosstalk rating of –90 dB between the channels. The signal-to-noise ratio for the transmitter is –93 dB; for the mixer it's -103 dB. These are impressive specs. What they mean in real terms is that the unit has the power and fidelity to provide high-quality monitor sound. Add to that the capability for individual mixing control, and you've got a winning combination.

**THE NUMBERS**

| | |
|---|---|
| A-16T A-Net Transmitter | $749.95 |
| A-16 Personal Mixer | $439.95 |
| A-16R Rack-Mountable Mixer | $799.95 |
| A-16D Distributor | $299.95 |

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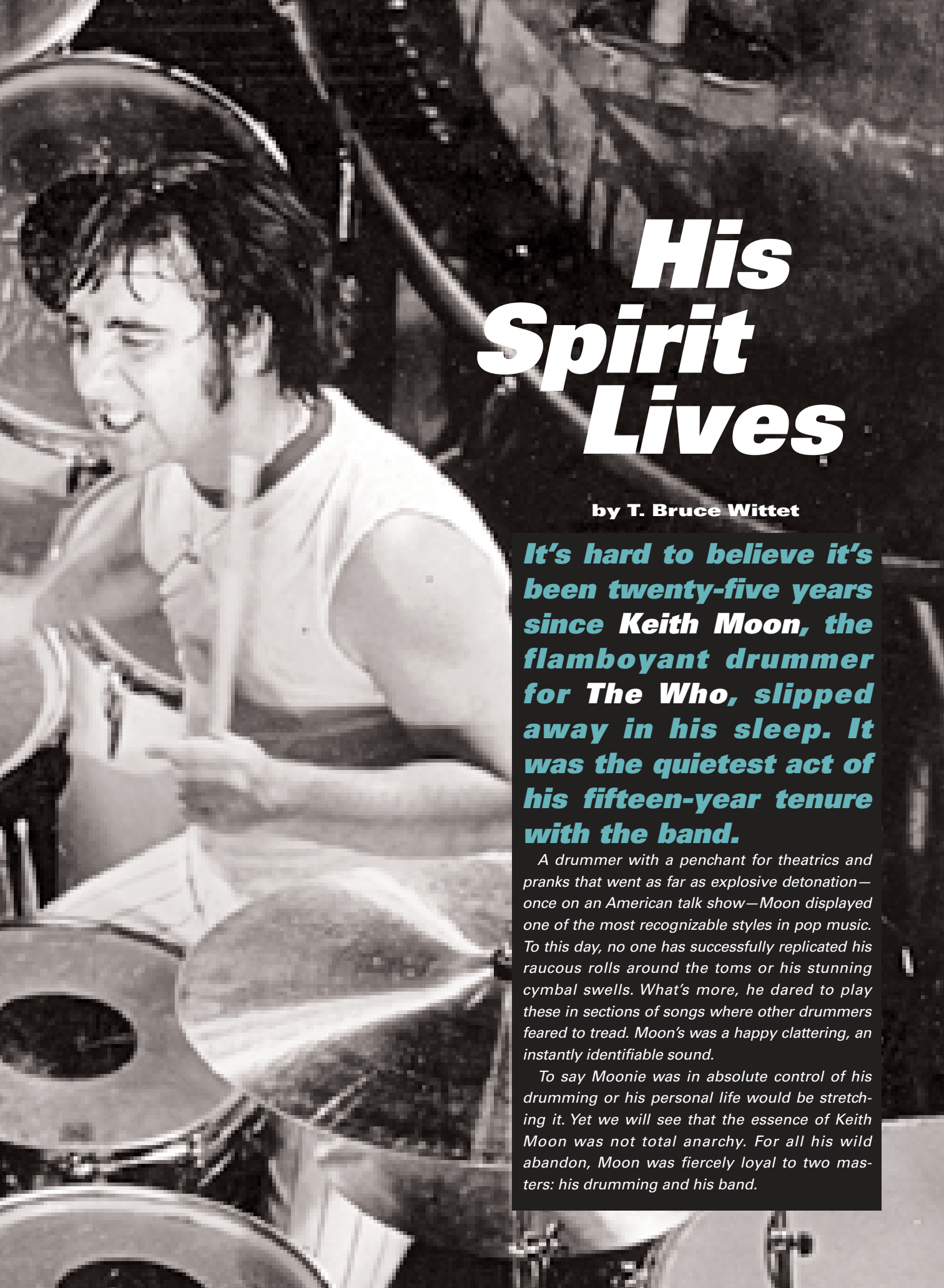
# REMEMBERING MOON



# His Spirit Lives

by T. Bruce Wittet

***It's hard to believe it's been twenty-five years since Keith Moon, the flamboyant drummer for The Who, slipped away in his sleep. It was the quietest act of his fifteen-year tenure with the band.***

*A drummer with a penchant for theatrics and pranks that went as far as explosive detonation—once on an American talk show—Moon displayed one of the most recognizable styles in pop music. To this day, no one has successfully replicated his raucous rolls around the toms or his stunning cymbal swells. What's more, he dared to play these in sections of songs where other drummers feared to tread. Moon's was a happy clattering, an instantly identifiable sound.*

*To say Moonie was in absolute control of his drumming or his personal life would be stretching it. Yet we will see that the essence of Keith Moon was not total anarchy. For all his wild abandon, Moon was fiercely loyal to two masters: his drumming and his band.*

When word about this *MD* tribute got out, phones rang and emails flew. Moon's friends and fans rallied, providing praise, analysis, and anecdotes. Dream Theater's Mike Portnoy was among the first to respond. Mike was eleven when he sat transfixed in a movie theater watching *The Kids Are Alright*.

"I couldn't take my eyes off of Moon," Portnoy admits. "I knew I wanted to be the same kind of drummer. He was my first real 'drum hero.' He was funny, entertaining, dominating…standing up while playing, throwing sticks in the air, making crazy faces, and occasionally destroying his kit. To this day, I find myself doing some of the same antics on stage—well, maybe except for the kit destruction!"

Let's hear from an ordinary fan who fell under Moon's spell. Bob Denney, currently a schoolteacher and organizer of percussion events, lined up in 1967 to see The Ohio Express, The Troggs, and headliners The Who. "After each band left the stage," Bob recalls, "the house lights would come up. Onto a bare stage came two roadies, each carrying a bass drum minus the front head. To my horror, the next thing they did was to secure the bass drums to the floor with hammers and nails! What followed was an explosion of sound and energy that culminated in the legendary orgy of destruction. Roger Daltrey swung his mic' around, Pete Townshend smashed his guitar, Keith kicked over all his drums—though the bass drums did stay secured to the floor—and took some swings at Pete's amp stacks with a cymbal stand. A few months later my friends and I played our first gig. I took the front heads off my bass drum—though I never did nail my drums to the floor."

And here's testimony from a closet "moonie." British percussion ace Peter Lockett, explorer of the intricacies of Indian music, confides, "Moon was one of my first big inspirations. The image of the loony genius with all that mad energy was really amazing. I even got a Moonie tattoo with the words 'behind blue eyes,' which was a song dedicated to him on the *Who's Next* album. I realize it seems unlikely that Keith inspired someone who went on to specialize in world percussion, but his touch was far reaching."

Moon's reach was far indeed. He drove legions of youngsters to take up drumming. He revolutionized basic tenets of drumset design. He gave the rock drummer a gift, the freedom to do what the jazz drummer took for granted—the right to contribute where it was musically appropriate, or just when the urge struck. And, like Gene Krupa had done in his own genre, Moon thrust the drummer into the spotlight.

*Okay*, he wasn't a saint. His antics on stage and off were fuelled by a steady supply of Remy Martin. He'd up the ante by ingesting various stimulant pills, popular at the time. Gradually the combination wore him down. Some swear they can hear the enervation in his later work. Others insist that Moonie was Moonie 'til the end and that modern multi-track recording techniques only *appear* to dull his edge, muting his wonderful ambient sound.

## Early On

Little in Moonie's background accounts for the mayhem he would wreak or his eccentric drumming style. Moon was born on August 23, 1947, or so he said. Others claim he fibbed and it was 1946. At any rate, the place was London, and he attended public schools. As a teen he entered the ranks of

the Sea Cadets as a bugler, but then discovered the drums. Early on, Keith satisfied himself that music was more fruitful than day gigs, researching his conclusion with stints at over *twenty* jobs as varied as salesperson and plasterer.

His first drumset was a budget affair with spindly hardware, flush-base stands, and flimsy pedals. It was largely due to Moon—and Bonham and Appice—that drum companies bolstered hardware to withstand abuse. In Moon's case, "abuse" would involve standing on thrones, bass drums, and even snare drums.

American surf music drove the repertoire of one of Moon's first bands, The Beachcombers, a unit that provided opportunities for him to step forward and contribute a vocal or two. Keith savored his role, until he caught wind of a daring act, The Detours. Eager to impress them, he showed up at one of their gigs dressed head to toe in ginger, with hair dyed to match. The story goes that he sat in on "Roadrunner," a sort of proving ground for drummers akin to "Wipeout." The Detours, comprised of future Who members Pete Townshend, Roger Daltrey, and John Entwistle, were impressed. The band's original drummer was not. He suffered the destruction of his bass drum pedal and bass drum batter head. Soon Moon joined ranks with the group, and the name became The Who, with a short interlude as The High Numbers.

The Who would be Keith Moon's only band, a band with which he recorded fifteen albums, ending with *Who Are You*. He rarely played on other people's records. And only once did he go solo, turning out *Two Sides Of The Moon*, an unfocused album featuring Nilsson, Ringo Starr, and Jim Keltner.

As early as 1965 and the track "Anyway, Anyhow, Anywhere," Moon exhibited a flair for melding jazz and rock. For Sabian's Wayne Blanchard, an archivist of Brit pop, that song gains special significance. Says Wayne, "From the opening flourish of Townshend's chords to the blast of screaming feedback, exploding cymbal crashing, cacophony of the middle 'freakout' section, and the pulsating toms on the vocal coda, 'Anyway, Anyhow, Anywhere' forever changed my perception of what music was all about. The tight, minimalist approach Moon had taken on The Who's first hit, 'I Can't Explain,' was forever lost."

Moon's only compositions were "Tommy's Holiday Camp," "I Need You," "Cobwebs And Strange," and "Wasp Man." Nevertheless, his cut of The Who's considerable gross allowed him to indulge in a passion for classic automobiles, often driven without a driver's license. Whether he was steering a car or a kit, Keith didn't always heed the white line. Once he drove a hovercraft off an outdoor stage, through a bewildered crowd, and into a pond. Similarly, Moon's fills roamed freely. While he took liberties, though, he rarely wandered too far. In fact, Moon was often kept honest by playing along to keyboard sequences, monitoring them with headphones secured to his bobbing head with duct tape!

Check out Moon's balancing act in "Won't Get Fooled Again," recorded in 1971. Here he trots out long fills that set up vocal phrases or complement Townshend's guitar riffs, meanwhile paying close attention to the pervasive organ sequence. Towards the end of the song, the band comes to an abrupt *tacet*, and the sequence keeps running for thirty-two bars or so until Moon's entry, one of his few drum solos. It's remarkably in sync with the sequence while sacrificing nothing of his playful fills and loose feel.

## Moon's Style

In his last interview, published posthumously in October 1978, Keith told *International Musician And Recording World*, "You can't work out things *too* much. We do certain build-ups and things, but you can run into a danger of becoming an

automaton if you do everything exactly the same each night. You just stop thinking. Sometimes I'll build up with timpani; sometimes I'll build up on a cymbal or with a roll around the kit. There are so many variations on each effect."

Mike Portnoy reflects on Moon's considerable latitude: "I can't think of many others who play with the absolute 'controlled chaos' that Keith did—the constant pulsating 8th notes on the kick drums, the furious stampede of constant tom fills, and the steady whirlwind of crash cymbals."

Mark Kelso drummed in the Toronto stage version of *Tommy* for ten months. Mark says, "I spoke with Pete Townshend on a few occasions about Keith and his style, and it really helped me get inside the music. The thing that struck me was his total abandonment of 'normal' drumming in rock music."

Speaking about the liberating influence of jazz, Keith said, "I think it's great just thrashing away, but a lot of drummers haven't developed a definite style. That's something that comes from years of playing. I've picked up bits from Elvin Jones, Gene Krupa, and Philly Joe Jones. They were the sort of people I listened to in drumming." Moon would tip his hat to Krupa's theatrics and stick twirling—with Keith it was often stick *hurling*—and to Buddy Rich's vaudevillian cymbal strikes and grabs.

Bob Henrit, drummer for Argent and The Kinks, former drum shop owner, and now

# Moonstruck The Drums Of Keith Moon

### Cymbals: Absolute Top

London, circa 1962. Drum City, the legendary retailer, was a must visit on Shaftsbury Avenue. On a good day, if you were shopping for Trixon, Ajax, Premier, Beverly, or later Hayman, you might rub shoulders with Mick Jagger purchasing maracas.

Ludwigs and American Zildjians were in short supply, at least until Ringo worked his magic on the market. Turkish Ks were common. When Paiste cymbals came along in the late '60s, many drummers embraced them, including Keith Moon. Here it gets sticky. Although Moon was an acknowledged Paiste user, he often employed Zildjians in his setup.

Erik Paiste notes that, "In the late '60s and early '70s, scores of drummers switched to Paiste Giant Beat cymbals and then 2002s because the sound was right for what they did. We have Keith Moon on record as playing all Paiste 2002s, including a 15" heavy hi-hat, 16", 18", and 20" crashes, an 18" medium, and a 22" ride."

Zildjian's John DeChristopher insists Paiste was only half the story. "You've only got to watch certain concert footage and you'll see the Zildjian logo on his cymbals," DeChristopher says. "And if you listen to certain tracks, you can tell that he's using Zildjian and not Paiste crashes."

Ultimately, notes Bob Henrit, "Moonie would play whatever he could find—Paistes or Zildjians. More important, we'd learn that if a certain cymbal was breaking on us, we needed to get a thicker one!"

*Whatever* the brand, Moon's use of cymbals was dramatic. Colin Schofield, Premier America marketing director, caught The Who in London in 1975. "Moon's hi-hat was set permanently half open. He kept his left foot on the second bass drum the whole time and would ride on the half-open hats or any other of his many cymbals to get that "white noise" sound. And at the appropriate climactic moments, his drum tech would relentlessly bash away at a giant gong."

### Exploding Bottom

Although Moon has been seen behind Rogers, Slingerland (at the infamous Monterey Pop Festival), and even Camco (probably a result of the drummer's short stay in California, where that company relocated), Moon's main drums were Premier, almost to the end. Bob Henrit reports that before his death, Moon was on the verge of signing a deal with Staccato, the one-headed fiberglass drums with the "flower petal" funnel. Says Henrit, "I know this because one of The Kinks' security guys had bought the Staccato company. Once they learned that they didn't have a headliner to play the drums, they gave it up."

With The Beachcombers, it was Premiers. In 1965, Moon purchased an oyster pearl Ludwig Super Classic kit with a 22" bass drum, a 13" rack tom, and a 16" floor tom. On the British television show *Ready, Steady, Go*, Moon sits behind a sparkle Ludwig Super Classic kit with an additional 14" floor tom.

In September of 1965, Keith inked a deal with Premier, starting off with a red glitter kit with a single bass drum, two rack toms, and two floor toms. Within a couple of years he had switched to a larger version with two 22" bass drums (locked together at the sides with two Premier tom mounts), three 8x14 mounted toms, and three floor toms, including a 16x16 and often a 16x20.

Although Moonie favored Ludwig Supraphonic 400 snare drums, he had a soft spot for Gretsch chrome-over-brass snares. And there was another, more mysterious Gretsch model, as Bob Henrit relates in the following anecdote:

"Moonie used to turn up at my drum shop at 12:00 lunchtime every blinkin' Friday," Bob recalls. "He'd say, 'Dear boy, come and have a sit in the car.' He'd play

Arbiter/Flats drums consultant, says, "There was an English drummer named Bobby Woodman who was an influence on Moon. This guy was thumping away before anybody knew what thumping was about. Bobby had two bass drums and a lot of showmanship."

To fully appreciate another of Moon's influences, you need to know that he once employed a Ludwig Vistalite kit to its full advantage, filling the see-through toms with water and gold fish. Henrit recalls, "In the days of variety, this guy from the north of England had an act called 'Novelty Drums And Fish.' He would actually go onstage with drums with fish in them. Moonie took to this."

At the end of the day, Moon created a huge wash that had nothing to do with water. The cymbals afforded him what he called "absolute top." Sometimes, in fact, he'd play cymbals alone. "If you hit the bass drum as well," he told *International Musician*, "you bring in some bottom. The cymbal gives you top and with both, you get something in between, which is neither fully cymbal nor fully bass drum. Sometimes I do a single-stroke roll on cymbals for a 'whoosh' effect. Again, we get back to *color*. You know, there are so many drummers that can go through the routine but they don't add color anywhere. I like painting, adding color and effects—and shocking people."

Who music for me. He'd say, 'Dear boy, have a drink,' and hand me a bottle of brandy. One day he showed up and said, 'Dear boy, open the boot [trunk].' There were all these snare drums there. He said, 'I don't need them any more; do you want them?' Once he offered me one of his DRB specials, a Gretsch, done in New York. As I recall, it was a walnut drum with a silver badge. I was too embarrassed to take it. Now I wish that I had."

Arguably, the most famous Keith Moon drumset was the "Pictures Of Lilly" kit, manufactured in 1968. Deriving its name from the Who song of the same name, the gaudy double bass kit incorporated a series of panes sporting reclining nudes alternated with photos of The Who. Interspersed were the words "Keith Moon. Patent British Exploding Drummer." The art was pasted onto the shell, then clear-coated. Gretsch fittings joined the bass drums laterally, while the tom holders were faithful Rogers Swiv-O-Matics. Three of these kits were manufactured, in addition to a black gloss version.

In the early '70s, Premier constructed a white kit with copper hardware in the same sizes, but with six single-headed concert toms ranging from 10" to 16", mounted on stands directly in front of the kit. Later Moon would add timpani and timbales. The drums incorporated steel structural supports fitted by his tech, Mick "Doc" Double, to bear the brunt of Moon's abuse, including doubled-up tom holders—literally two sets of tom arms mounted to each drum. Moon's favorite pedal, the Premier 250, also required strengthening.

On the matter of tuning, Moon claimed, "I work very closely with Bill, my roadie," no doubt referring to Bill Harrison, who currently warehouses Charlie Watts' and Ringo Starr's kits. "I'll go 'round and tune the drums and then go out front while Bill plays them. I just tell him, 'Use the blunt end and whack it as hard as you can.' I get the tuning right and if we can't get to the hall in time for a soundcheck—I can't really walk on stage in front of the audience and start tuning the bloody things up—Bill tunes for me. After a show, I occasionally go up and have a look around the kit and see if any heads need changing or anything."

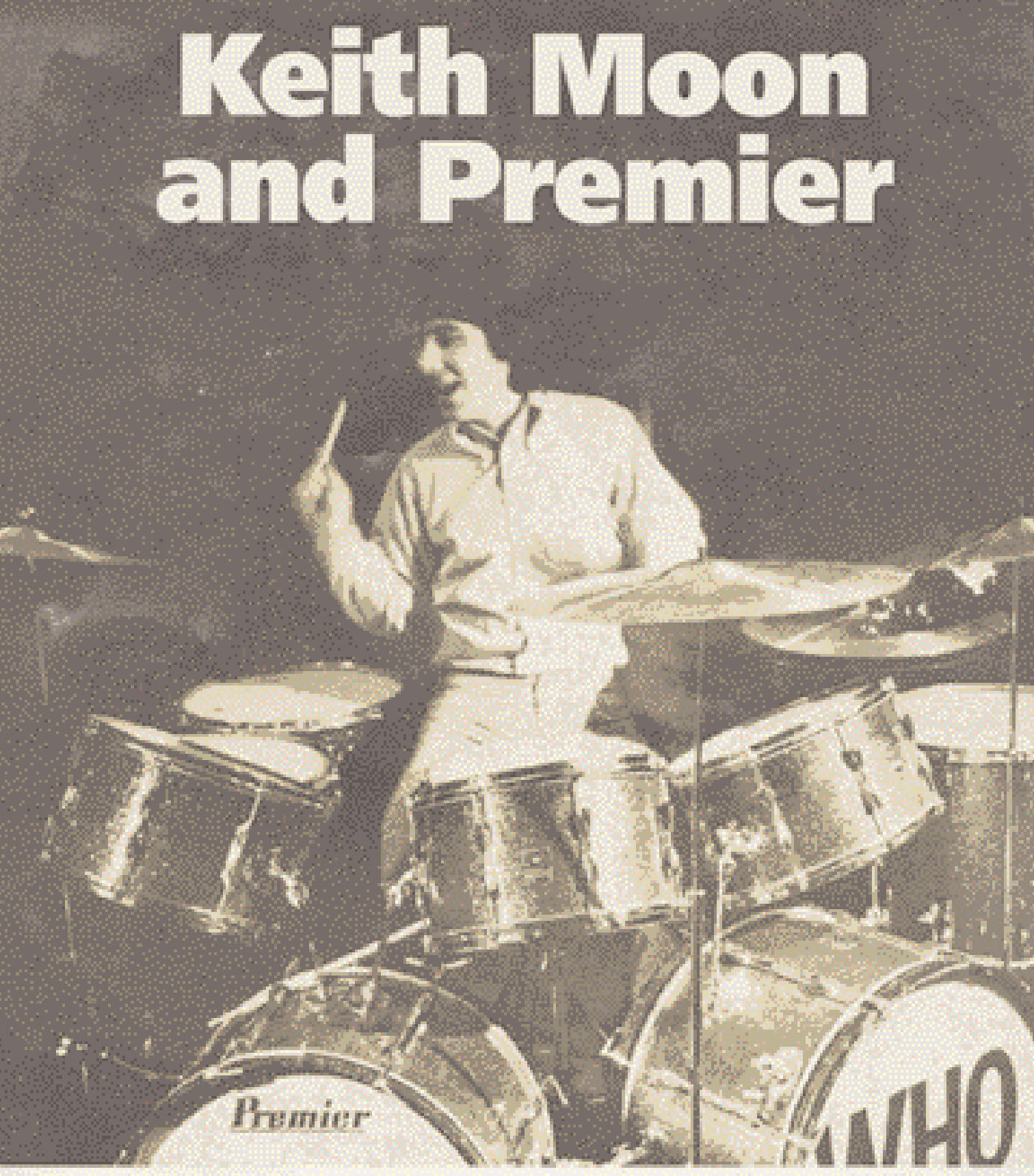
courtesy of Bruce H. Klauber

Near the end, Keith dabbled with Syndrums. "I don't really see using a full synthesized kit," he explained. "But they're great to add colour, and that's important. I've got sixteen drums in my kit, and on every song I use a different set of four or five. So eventually I use all sixteen drums. Sometimes I use the timpani, sometimes the timbale, sometimes I do runs that'll go right around eight drums, and sometimes I'll just use bass drum, snare drum, and hi-hat. I can cover from a roar with the timpani right up to the smallest timbale. That's why I have so many drums on stage, because with The Who there's Pete, who plays a lot of chords, and John, who plays very intricate bass figures that I work with. We have this empathy between us."

*The author gratefully acknowledges the assistance of British drummer/writers Dave Seville, Geoff Nicholls, and Bob Henrit.*

•

# Keith Moon and Premier




## Keith Moon's fabulous outfit:

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Premier

# Kenney Jones

## Replacing The Irreplaceable

Long-time Faces drummer Kenney Jones accepted the unenviable job of filling The Who's drum chair following Keith Moon's death. Kenney, a close friend of The Who, toured with the band for several years, and recorded the *Face Dances*, *It's Hard*, and *Who's Last* albums.

**MD:** My understanding is that you were Keith's choice to follow him in the band if anything were to happen to him.
**Kenney:** I'm very flattered if I was. I think it goes back to the early days when The Small Faces and The Who would tour together in England and Europe. The press portrayed us as rival bands that didn't get along, being from different parts of London. But they got it all wrong.

When we first hooked up with The Who, we felt an affinity as street bands, basically. We toured Australia with them, and one night we would top the bill and the next night they would. I'd record a lot with Pete, demo-ing stuff, and when Keith didn't show up for soundchecks, I would do them. We became blood brothers and had a lovely time, as loony as it was.
**MD:** When you played with The Who, everything felt more settled.
**Kenney:** It *was* more settled. Pete told me that we had a chance to do something completely different, which pleased me. I told Pete that I couldn't be Keith Moon and that I had to play my own style. He understood completely. But there are certain things that Keith played that you'd want to play because they were magnificent. I did what I did but kept the best bits in. I tightened the band up. Daltrey, I think, could never quite get used to it, although the others did. I kept it straight in the verses, but everywhere you wanted to go nuts, I went nuts.
**MD:** What kind of Keith Moon parts would you not want to mess with?
**Kenney:** I always liked what he did on the sequencer songs, like "Baba O'Reilly," "Won't Get Fooled Again," "Sparks"—that sort of thing. I got them as near as I could.
**MD:** Something rubs me the wrong way when people say Keith Moon couldn't play to a click.
**Kenney:** He played to one for *years*. He wore cans [headphones] and had a click in his head. But on *any* song, not just on sequenced ones, he could go all over the place and come back in time. It was wild! He was wobbly to a degree, but it wasn't just Keith Moon—it was *all* of them. That's what made The Who what they are. If you go back to "Can't Explain," it's very straight, though. That was probably the last time Moonie played hi-hat in the regular way!
**MD:** With respect to bass drums, I've occasionally heard that he used the second one just for show.
**Kenney :** I used to sit behind him and watch him. He'd be playing mainly the one, but now and then he'd hit the other one. I don't think he worked out a technique.
**MD:** One letter to *MD* inquired about Moon's choice of sticks. Do you remember?
**Kenney:** We used Premier sticks. I used short, fat ones and he used a thin, long type of stick. I can't remember the model, though. He'd get boxes of them from Premier.
**MD:** Despite the loyalty to Premier, apparently Keith used Ludwig and Gretsch snare drums from time to time.
**Kenney:** It depended on how easy they were to smash up! In Melbourne in '66, I went up to Moonie's room and he asked me to go for a drink at the bar. Out of the corner of my eye, I noticed he had seven or eight Premier snare drums lined up against the wall. I said, "Oh, 'ell, what are you gonna do with all of *them*?" He replied, "We know what to do with them, don't we?" And he picked one up and he threw it. We were eleven stories up, overlooking the street, and he threw it *through the window*—which was closed. Two of us stood looking down, watching the drum bounce and all the lugs breaking off as it rolled down Melbourne High Street. We just looked at each other and then ran out of the room to the bar.
**MD:** There's a story that Townshend was annoyed with Keith and that you "ghost drummed" on tracks before he died.
**Kenney:** No, although I did the soundtrack to the film *Tommy*. Moonie was around, but he was out of it. I'm not going to say any more about that. He was just being Moonie!

*Watch for Kenney Jones and his new band, The Jones Gang, touring the US in the fall.*

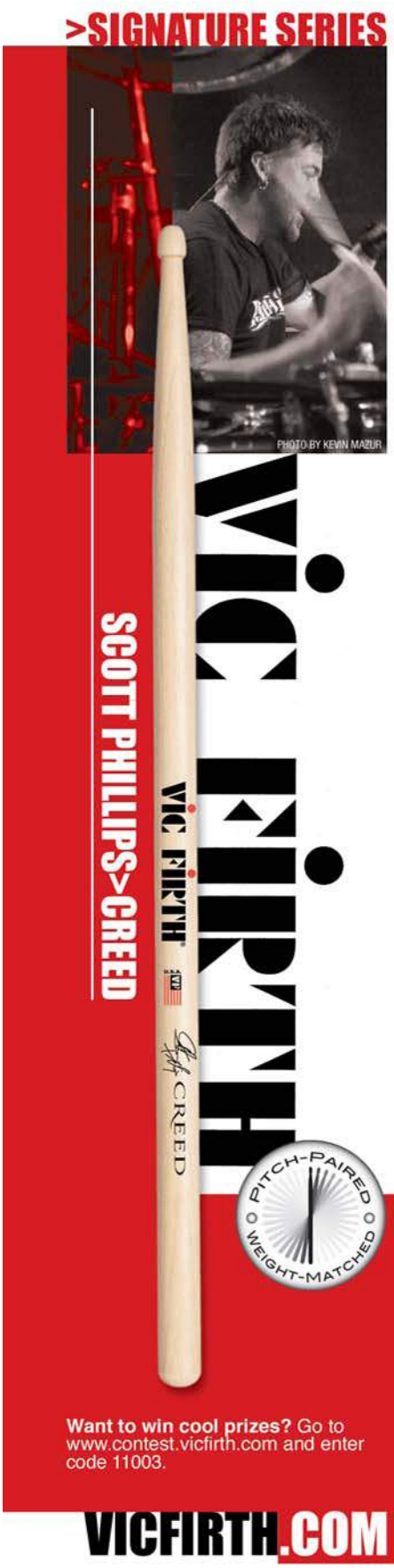
## Moon's Technique

A self-taught drummer, Moon's technique fluctuated between proper and whatever was required to get the job done. Thus, we see his grip fluctuate between normal palms down to palms facing every which way, with fingers following suit.

"Moonie had no training," confirms Henrit. "He would not have known a paradiddle—but it didn't matter. He was the most *natural* drummer there's been. I never heard him do a press roll—he didn't have to! He was Moonie from the beginning to the end; he could only play Moonie. There's never been a slow Who song because Moonie couldn't play 'em!"

Thomas Lang, a modern master of technique, applauds Moon. "No, he wasn't a technical genius. But he had guts and energy, and he infected so many of us with the drum-virus because he made it look fun. Sometimes we tend to over-emphasize technique. When you listen to 'My Generation,' you can't help but get sucked into the track because of the ridiculous amount of chaotic energy Moon creates in the background. *That's* what matters."

Moon admitted it. "I'm really not into

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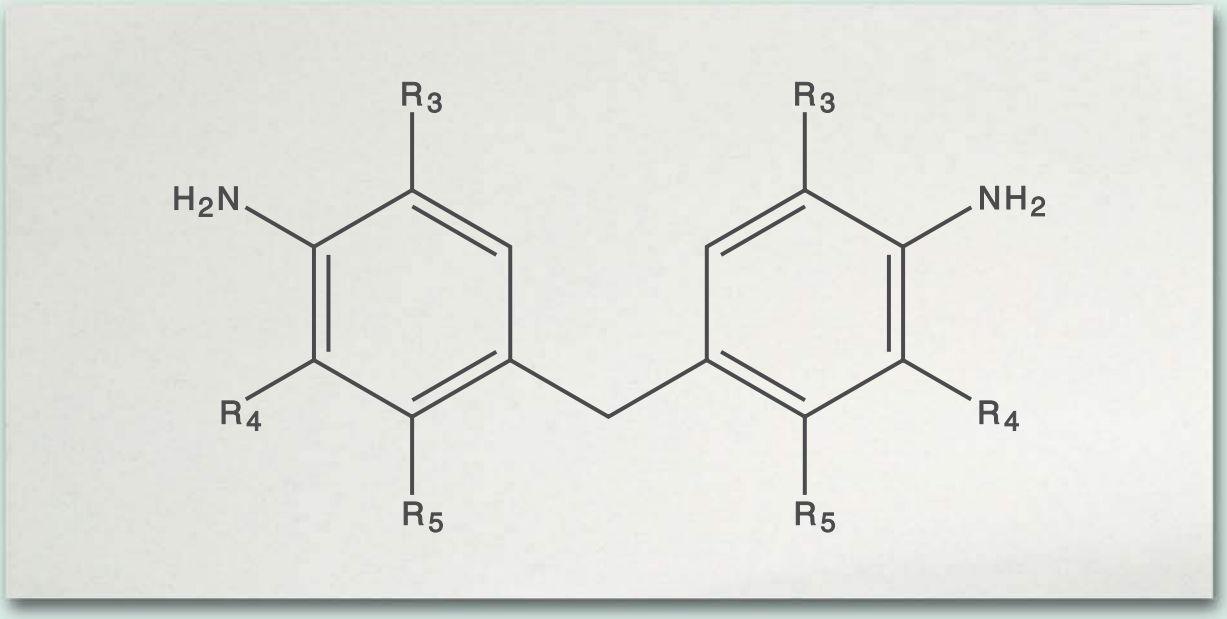


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technical drumming," he told *International Musician And Recording World*. "That Cobham kind of control and discipline is incredible, beautiful, but it's just not me. I'd be lousy at playing like he does and, then again, he'd be lousy at playing what I do. I don't really get off on being able to play so many paradiddles. I feel more at home being brash and spontaneous."

No question, with Moon we're broaching new definitions of technique. Says Billy Ward, "Keith Moon showed me at an early age that drumming in music can equal passion. B.J. Wilson with Procol Harum seemed to have a similar commitment to each moment, and also quite a few jazz drummers, like Elvin, Buddy, Tony, and Jack. Jazz is about the moment. Particularly in rock music, Keith showed that the passion of the present tense is the only thing that matters. His chops were chops of the heart."

It wasn't *all* instinct. "Constantly, while I'm playing, I'm thinking two bars ahead," Moon said. "That gives me the chance, if I'm in the middle of a roll, to do something I've already thought out so I can get out of the roll and into whatever I was already thinking about."

## Playing Outside The Who

Moon avoided session work—just as well, since producers avoided him. Former first-call London session player Dave Mattacks (who now enjoys that distinction in Boston) learned about one of Moon's rare freelance dates years ago when he loaded into London's Sound Techniques studio on the heels of an evening date for Mike Heron's album *Smiling Men With Bad Reputations*. Mattacks was there to record three songs for the same album in the company of Elton John, Jimmy Page, and Richard Thompson.

Recalls Dave, "Pete Townshend, Ronnie Lane, and Keith Moon had been there the previous night to cut the song 'Warm Heart Pastry' with Mike Heron under the name Tommy & The Bijoux. Keith had his guy set up a huge array of drums and then selected seven or eight toms, two bass drums, and a

## Simon Phillips
### Honoring Keith

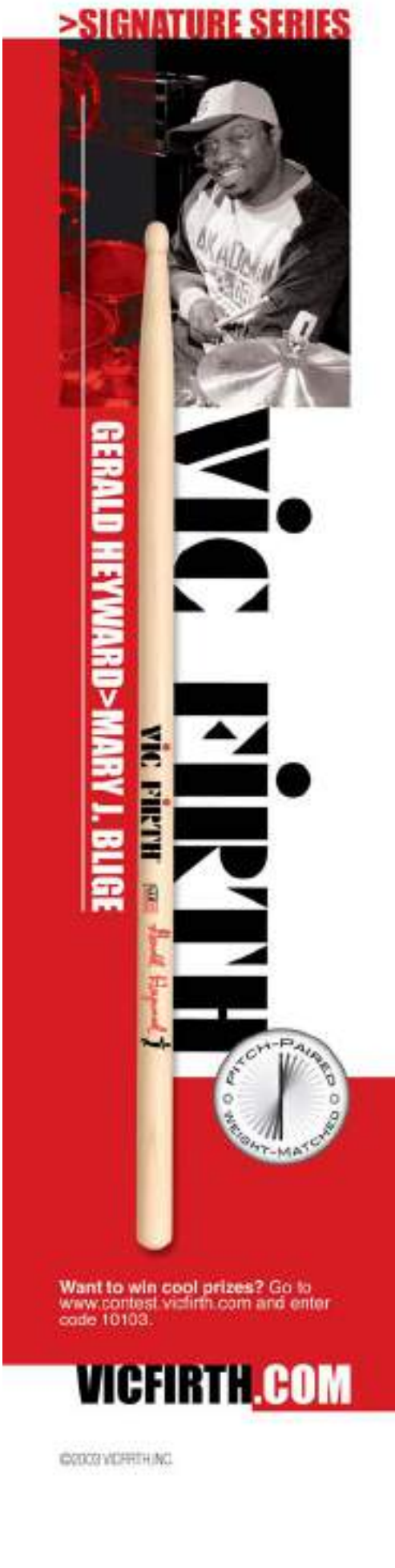
Studio giant Simon Phillips had earned a reputation as a phenomenal player while still in his teens, notably backing Jeff Beck, Mike Oldfield, and The Who's Pete Townshend. Simon toured with The Who regularly in the late '80s and '90s.

**MD:** How did you get The Who gig?
**Simon:** It goes back to Pete Townshend's solo record *Empty Glass*. I got a call out of the blue to do sessions for the record. Pete told me he'd heard me with Gordon Giltrap, a British folk guitarist with whom I did three albums, and that's why he wanted me on his album.

A few years later, I got involved in Pete's *Iron Man* project, playing and programming. During those sessions, he asked me if I'd be interested in playing in The Who. They had broken up and then re-formed for Live Aid. Things weren't happening between Roger and Kenney. I knew Kenney and I told Pete, "As long as everything is agreed upon and cool, I'd love to do it." I had to get all The Who records and start listening.

I had to learn a set list of about a hundred songs. When you do that, you begin to listen differently. That's when I learned to love Keith. In a way, he broke the mold of traditional drumkit playing. He opened up a lot of ideas for players.
**MD:** Can you identify particular songs where Keith's playing is so inextricable that you didn't want to mess with it?
**Simon:** The way Keith approached *anything* was totally different, totally manic. When there's another drummer before me, I tend not to copy. You can't replace that person. They have their own character and style, and I think it's cheap to copy them.
**MD:** But what if you're faced with "I Can See For Miles" and those signature 16ths?
**Simon:** On the original recording, there were a lot of overdubs: timpani, two drumkits—one left and one right. There's no way you can play it live, although Keith probably tried to cover everything possible! I played the song the way I would have played it had Pete brought it into the studio to me. All those 16ths—that's not what I would have played; I didn't feel that.
**MD:** Did Daltrey or Pete give you lots of instructions?
**Simon:** Pete never gives instructions. He just lets you play. He liked the way I interpreted the songs. He has the confidence to hand over the mantle, sort of like, "I wrote the song, *you* record it!"

As I was listening to all the songs, I would hear something Keith did that was so cool, I figured I'd bring it in to the way I played it, as a kind of tip of the hat. There's a drum fill in *Tommy*, I think in the "Overture," where Keith did this fill that's almost a shuffle. *Fantastic.* I'd play it every night, just to show my respect to Keith. ●



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snare; the rest were taken away. The engineer miked the drums and put up overheads, but apparently the latter were virtually unusable because the cymbal sound you hear on the finished track is, in fact, bleed-through in the drum mikes! Moon sounds his usual powerhouse self."

## The Last Days

Faces (and later Who) drummer Kenney Jones was with Moon the night of his death. They ate in distinguished company before departing to catch the film premiere of *The Buddy Holly Story*. Kenney sat at the same restaurant table as Paul and Linda McCartney, British talk-show host David Frost, Paul's brother Mike, and Moon. "Keith was telling me that he'd been off the booze for six months and was feeling much better, more energetic," Kenney recalls. "His girlfriend was there and we had a nice evening—nothing was thrown anywhere!

"When I awoke the next morning," Kenney continues, "the TV news said that the music industry was mourning the death of Keith Moon, who had died of a drug overdose. What happened was he went to bed around 2:30 in the morning and took the pills he normally took before bed. He woke up literally two hours later and thought it was morning, so he took more pills. These pills are banned now. You shouldn't take them so close together. One of the effects is that they slow your heart down and relax you. They slowed his heart down *too* much. He didn't really die of a 'drug overdose,' and he didn't mix alcohol with drugs."

Indeed, Keith was looking optimistically at his new role in the Who organization. "For years, all we did was tour," he said. "Now we've got the opportunity to turn Shepperton [The Who's studio] into a real working project for films, commercials, video theaters, rehearsal stages, our own production companies, and all of that. That's as exciting for me as being on the road. Playing drums got me in the position where I can now do other things."

The cover of *Who Are You* shows Keith astride a chair inscribed with an eerie admonition, "Not To Be Taken Away." Yet after his passing, The Who pressed on with Keith's old friend Kenney Jones on drums. "I would have given anything *not* to be in The Who under those circumstances," Jones reflects. "No one can replace Keith Moon, no one."

## Zak Starkey

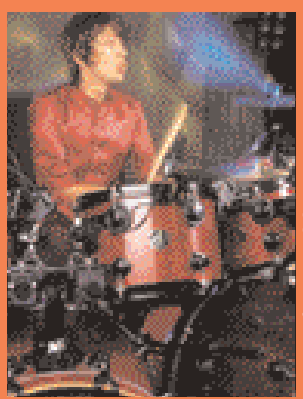
### Moon In Spirit

When writer Robyn Flans asked Zak Starkey (*Modern Drummer*, July 1997) what he liked about Keith Moon, Zak replied, "God, *everything*. The drums are so at the forefront of that music, and there's so much going on with them. It was so aggressive and so nasty, and that's what I was into."

Following in the footsteps of Moon and of his father, Ringo Starr, Starkey had no formal training on drums. At age seven, Zak discovered The Who's early singles compilation *Meaty Beaty Big And Bouncy*. A few years later, he was playing along to *Live At Leeds*, *Who's Next*, and *Quadrophenia*. By age sixteen, he had attracted the attention of John Entwistle, and at nineteen he was working with Roger Daltrey. The logical next step was The Who. Zak took over the drum chair in 1996 for the world-premiere live performance of *Quadrophenia* in London's Hyde Park. That was the gateway to an enjoyable phase of his life, interpreting the music on which Moon had left his indelible stamp.

"I don't play what Keith played note-for-note on everything," Zak told Flans. "Probably 70% of the parts are changed. But there are certain things within every song that Keith did that have to be there."

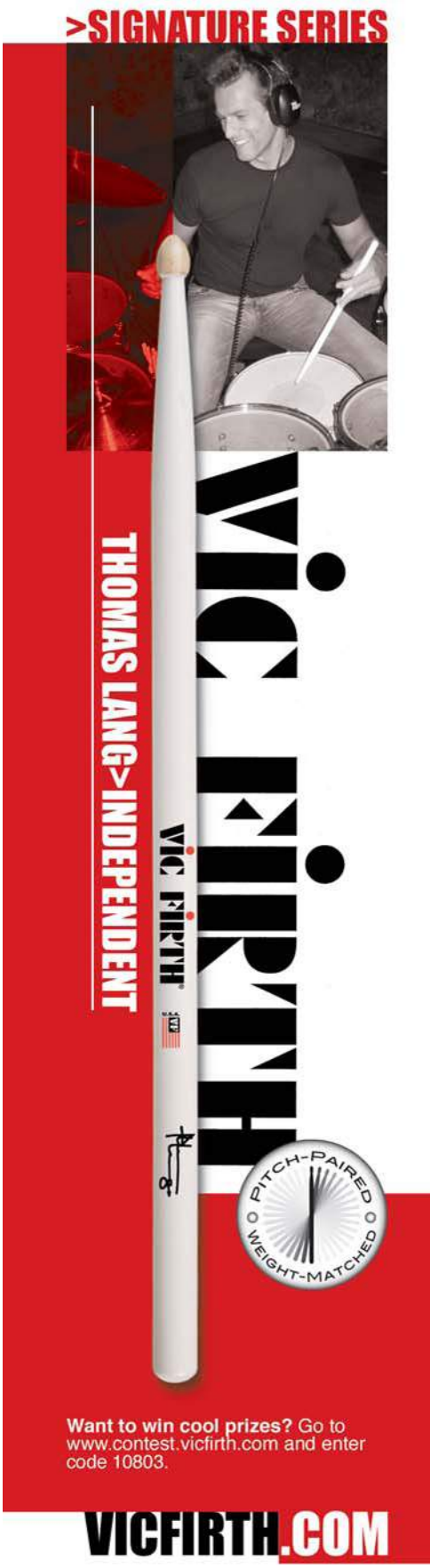
Zak depicted The Who as "the ultimate drumming gig, because it's really a jazz gig. Obviously it's not jazz, but I can go out and play anything I want. There's no other gig where you can do that. It's very free-form.



*courtesy of Drum Workshop*

Everybody is throwing in stuff every night, which is what keeps it fresh and alive. Once you start going through the motions, you're dead."

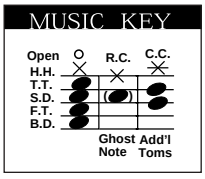
Which pretty much echoes Moon's statement, "You can run into a danger of becoming an automaton if you do everything exactly the same each night." It would seem that in Zak, The Who has found Moon in spirit, if not flesh.



# Keith Moon

## Style And Analysis

by Ed Breckenfeld




Keith Moon wanted to be a surf drummer. He loved the sound coming out of Southern California in the early '60s and would have been happy if The Who had turned into the next Beach Boys. Of course, that wasn't going to happen, what with Roger Daltry's preference for R&B, Pete Townshend's pop leanings, and John Entwistle's penchant for the macabre. But it gives us a glimpse into the influences that led to Moon's style, one of the most original in all of rock drumming history.

Mix "Wipeout" by The Surfaris with the energetic drumming on the surf-guitar hits from Dick Dale, and add the showmanship of Gene Krupa, and you've got some of the ingredients Keith was working with. As The Who evolved from a "Mod" singles band into an arena-rock powerhouse, so too did Moon's drumming, becoming heavier, wilder, and more extreme than any of his early influences. And yet his playing was uniquely musical in its own way, reflecting Keith's instinct for self-expression.

There's a great moment in the video *Classic Albums: Who's Next*, where Roger Daltry brings up the faders on his vocals and Keith's drums in the middle of "Behind Blue Eyes." You can hear Moon playing fills along with the vocals and leaving space where fills *should* go. Daltry called it genius, and there's no doubt that Moon in his prime was mesmerizing. Check out the *Live At Leeds* CD, or the *Live At The Isle Of Wight Festival* film. These are great documents of how his energy and the barrage of his sound would drive the band. It's legendary stuff, and we haven't seen anything like it since his untimely passing.

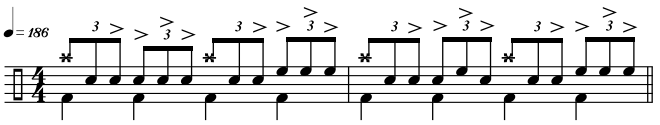
Transcribing Moon is challenging, though not impossible. More difficult is trying to find pieces of his playing that can sum up the whole. In the end, I chose some of my favorite Moon moments, in the hope that they can shed light on his particular brand of genius. In Keith's case, the sum is no doubt greater than the parts. But the parts are certainly fun and insightful to examine!

**"Can't Explain"** (1965)

Keith's performance on The Who's first single was conservative by his later standards, though quite confident for an eighteen-year-old. This track contains the following memorable short fill that sets up each bridge. In later live performances he would turn this rhythm into four-stroke ruffs.

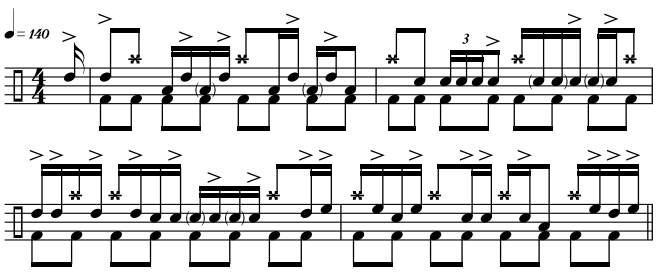
**"My Generation"** (*My Generation*, 1965)

The Who's youth anthem features several classic performances: vocalist Daltry's stuttered delivery, Entwistle's show-stopping bass solo, and Keith's extended triplet solo over Townshend's ending guitar chords. The chaotic ending was revolutionary in '65, and a harbinger of things to come in future Who jams.



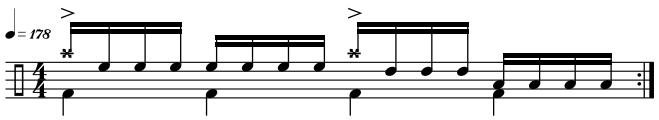

**"Cobwebs And Strange"** (*A Quick One [Happy Jack]*,1966)

This Moon-written madcap instrumental musically captures the comedic side of his personality. It culminates in an escalating "battle" between Keith's drums and Townshend's strummed guitar. Oddly enough, it's one of the very few instances of Moon taking unaccompanied drum solos in all of the Who's catalog. This first four-bar break shows a Gene Krupa influence, albeit with Keith's decidedly wilder approach.




**"A Quick One While He's Away"** (*A Quick One*)

Here's Keith's blazing continuous pattern for the "Ivor The Engine Driver" part of Townshend's first mini rock opera. Only Moon could get away with something like *this* for a drum beat in a song.

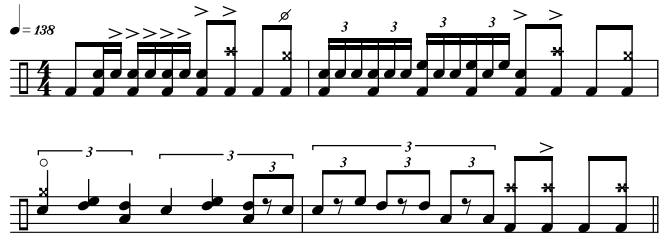



**"Armenia City In The Sky"** (*The Who Sell Out*, 1967)

The psychedelic opening track from *Sell Out* features Moon's driving groove based on Entwistle's quarter-note bass guitar part. This is an early example of what would become a Moon staple—the repeating short tom fill as an integral part of a drumbeat.

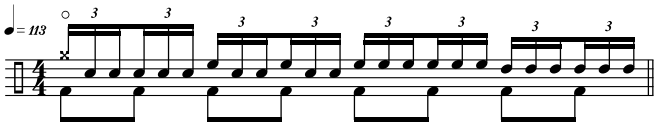
**"Amazing Journey"** (*Tommy*, 1969)

The Who's first album to break through to a mass audience in the US is also the first album that came close to capturing the intensity of Moon's drumming assault. Keith's entrance in this song still makes me smile every time I hear it. The playfulness in his approach to the end of the quarter-note triplet sequence is marvelous and uniquely Moon.



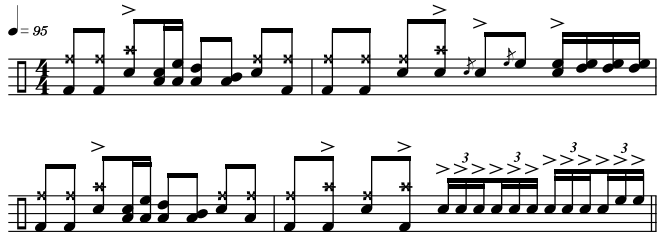
**"I'm Free"** (*Tommy*)

Keith loved his 16th-note-triplet fills, as you can hear every four bars in this tune! This fill comes halfway through the song's bridge, demonstrating his ease of movement around the set, and also how he would support his fills with timekeeping bass drum notes underneath.



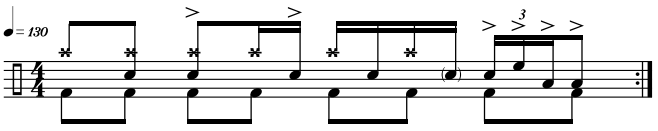
**"We're Not Going To Take It"** (*Tommy*)

The final track from *Tommy* contains some great examples of the unconventional Moon approach to drumbeats. As the band is singing the out chorus of "Listening to you, I get the music…," Keith is pushing himself to create a new type of groove using two-handed unison rhythms around the kit. Perhaps by playing slower unison fills with both hands, this was Moon's way of holding back his own manic tendencies in order to preserve the dramatic mood of the album's finale.



**"Heaven And Hell"** (*Live At Leeds*, 1970)

Widely regarded as one of the greatest live albums ever recorded, *Live At Leeds* was given a few facelifts in recent years to include many tracks from the concert that were left off the original album. This Entwistle song was The Who's usual opener around this time, and Moon comes out storming on this track. He settles into this repeating pattern halfway through Townshend's guitar solo. This beat once again aptly demonstrates his "more is more" approach.

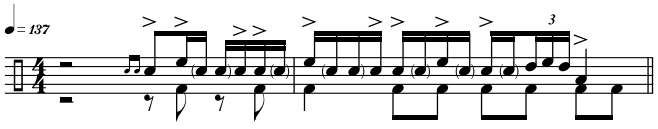


**"Baba O'Riley"** (*Who's Next*, 1971)

Back in the studio, Keith toned down his approach. For the lead track on *Who's Next*, he kept a pretty straight groove throughout, saving his signature fills for optimum spots like this one coming out of the song's breakdown section. Once again, the bass drum notes under the fill give it the Moon touch.

**"Bargain"** (*Who's Next*)

With his explosiveness, Keith was wonderful at coming up with opening drum fills for songs. This one has all the Moon-isms: the syncopated accents, the bass drum support, and the 16th-note-triplet ending to tie it all up neatly.



**"Won't Get Fooled Again"** (*Who's Next*)

Perhaps the most famous drumming sequence in Keith's career is his short climactic solo coming out of the last, long breakdown in The Who's classic rock masterpiece. Keith, who rarely took extended solos, treated this as a series of fills with space in between, adding tension as he plays off the synthesizer part. The solo builds in intensity as it moves towards a long 16th-note snare roll finish. Notice the bar of 2/4 time. One can only wonder if that was planned or serendipitous.

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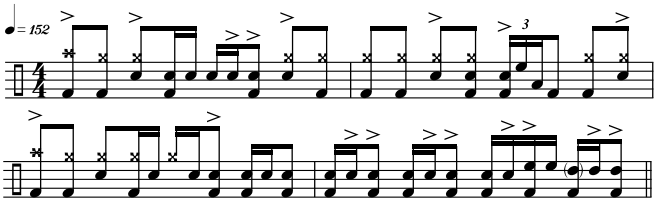
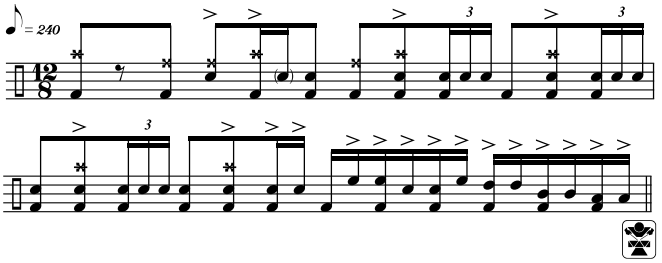
**"The Real Me"** (*Quadrophenia*, 1973)

With all this talk of fills and solos, you might think that's all Moon concerned himself with. Indeed, as Keith hit his prime, the line between drum beats and drum fills blurred. I'm convinced that he didn't think in terms of beats *or* fills, but of one unified stream of rhythm of which both concepts were equal and interchangeable parts. Check out this section from the bridge of this track. As Entwistle drops in sparse, melodic bass runs under Daltry's vocal, Keith plays his version of a funky beat, which he just can't help embellish with licks.




**"Love, Reign O'er Me"** (*Quadrophenia*)

Here's a sequence that dispels any notion that Keith was uncomfortable playing outside of 4/4 time. He starts the first chorus of this song with a standard, straightforward 12/8 groove. In the second chorus his part begins to get busier, and by the third chorus we're left with this wonderful bit of Moon madness.

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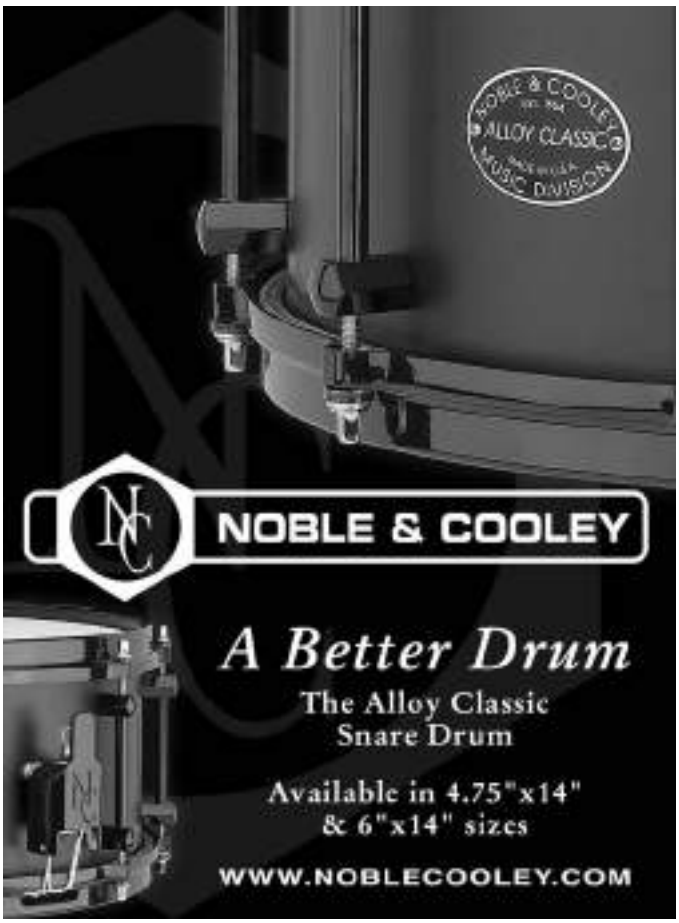

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# one ANGRY summer

The boys are ready. A brand new bassist, Robert Trujillo, brings Metallica back to full unit status. A new album, St. Anger, is on deck, and a new European tour starts right after the album release. Plus there's the insanity of the Summer Sanitarium tour. And Lars has a new drum set—make that sets plural. Bringing the right amount of calm, sanity and order to it all is Metallica's Master of Drum Logistics, Fleming Larsen.

"Lar's new Starclassic Maple kit is pretty much the same as the old one," says Ulrich's drum technician of over 17 years, "except I think it sounds a lot better. The Silver Sparkle kit had a covered finish; the new green one has a painted one, and I can definitely hear the difference. The sustain is the same—that's always been good with the Star-Cast mounting system—but the dynamic range is bigger. It's not just brighter, it's fuller at both ends of the spectrum."

"There is a difference in the floor toms. There's still the 16 x 16, but we now have a 14 x 16 instead of the 16 x 18. A 16 x 18 is really more like a coffee table, but you still have to do a soundcheck with it. It's my opinion that it's too big to get a good sound. However, I think it was more for my sake that Lars changed it."

"Lars has been using his bell brass signature snare in the studio, but the plan is to go on the road with the diamond plate model. The diamond plate was a big shock to me because I was so tuned into the bell brass. I didn't like the diamond plate at first—I think it was the looks that threw me off—but it grows on you. It's very good actually, very easy to work with, consistent from venue to venue and VERY loud."

"The Tama hardware just keeps getting better. That's all I can say. We've broken a beater shaft once or twice. But one or two in seventeen years isn't bad. Lars can hit so hard he can bend a die-cast hoop with his aluminum sticks. Of course, I have spares."

"We need two main kits for the tour: one where we're playing and one for getting ready at the next venue. We also need kits for radio and club shows and practice kits for the dressing rooms. All together there will be seven drum kits running around. I have to figure how much hardware and cymbals I need and all the little stupid stuff like felt washers."

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# Adam

# Deitch

## Bringing The Beats To Sco

**"He's a bad boy, that's for sure," says guitar star John Scofield of his talented young sideman Adam Deitch.**

On the Sco gig, Deitch comes across like a composite of two great drummers that the guitarist has worked with before—the original funky drummer himself, Clyde Stubblefield, and highly regarded jazz drummer Bill Stewart.

"Adam's got a real jazz sensibility on top of this super groove thing," Scofield says. "It's hard to find guys who bring that sort of jazz seriousness, listening, and expertise, because most guys are just into hip-hop, funk, or drum 'n' bass. Or you have the jazz kids who kind of stay strictly with that; they want to be like Roy Haynes and Elvin Jones and never even consider investigating the hip-hop thing.

"Adam is unique because he's got both sides covered," Scofield continues. "He's a funk drummer circa 2003, meaning hip-hop and also what he would call 'the new thing,' which incorporates the super uptempo technique of drum 'n' bass. He's part of a whole new generation of drummers who are into that kind of music. Plus he's got that jazz mentality and a 'take no prisoners' type of creativity—all combined with the groove of death."

Story by Bill Milkowski • Photos by Paul La Raia

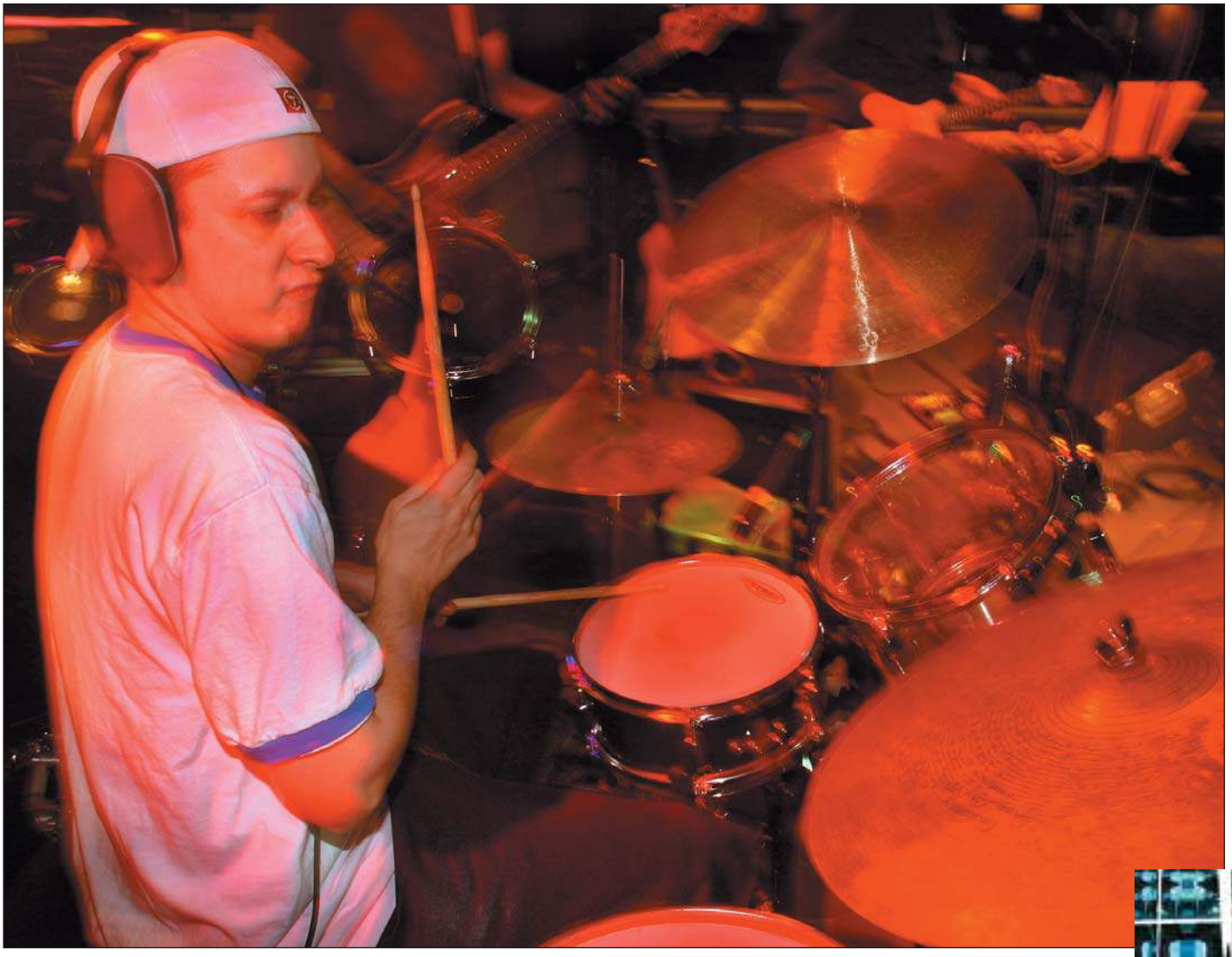
Deitch's deft touch, great ears, and interactive instincts, together with a powerful urge to groove, have put him in good standing with the perennial poll-winning guitarist, bandleader, and Miles Davis alumnus. "Adam's just got that thing, you know?" Scofield says. "And I know, because I look for drummers all the time. It's sort of the story of my life. I really feel that if I don't have a great drummer, I can't have a good band. I'm just hooked on great drummers, and I found one in Adam. Plus we get along. We hang out and talk about music. He plays hip-hop stuff for me, and I play jazz stuff for him. He really teaches me about some areas that I'm not that familiar with."

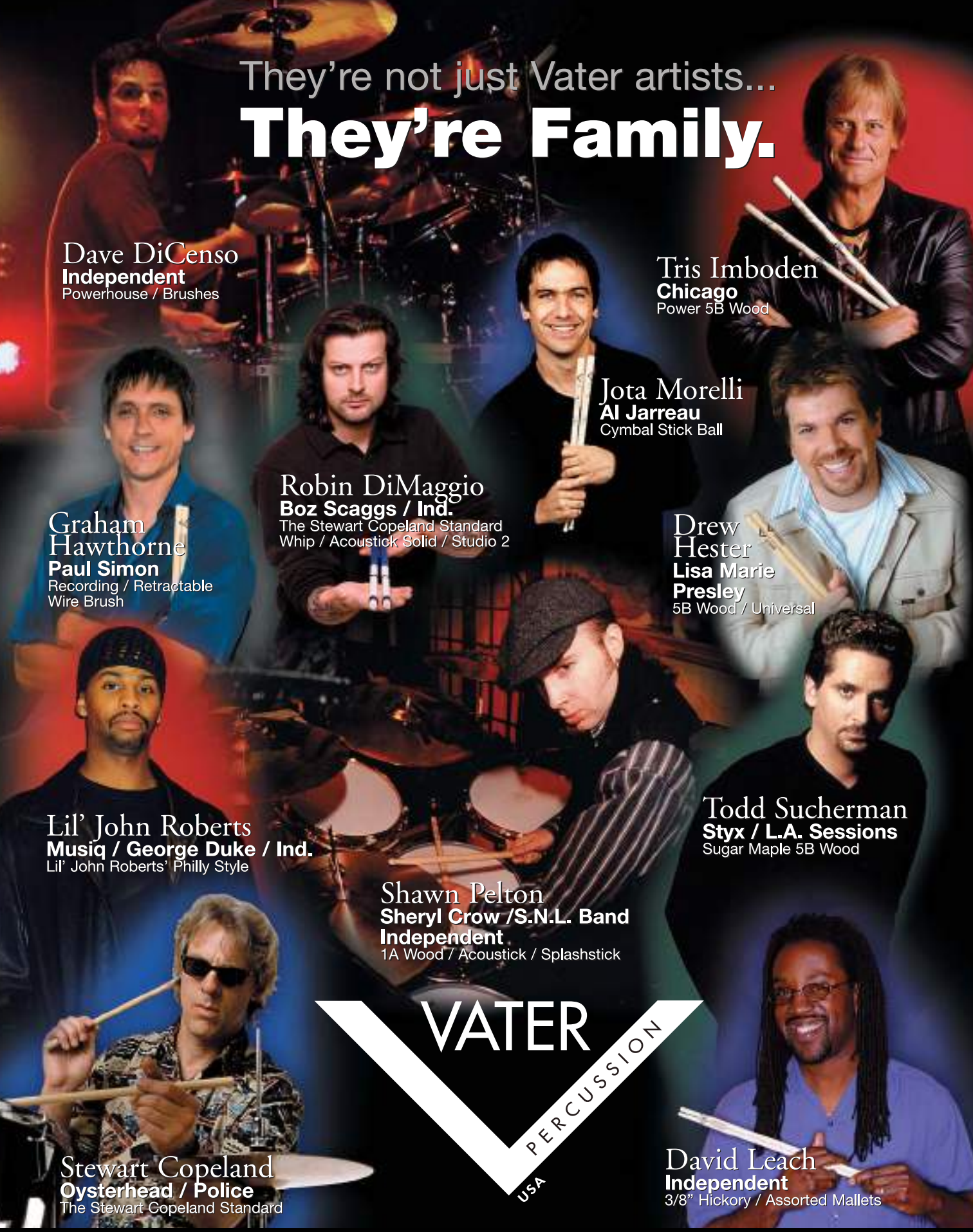
Deitch was playing with The Average White Band and also gigging around New York with his own '70s-styled funk band, Lettuce, when Scofield first encountered the young drummer a few years back. As Deitch recalls, "I was doing some gigs here and there, and sitting in with Soulive, and my friend Eric [Soulive guitarist Eric Krasnow, who attended Berklee College Of Music with Deitch] told Scofield about me. John was going through a bunch of different drummers at the time.

"I finally got to play with John when he sat in with Lettuce at the Wetlands in New York," Adam says. "Lettuce did a weekly gig every Friday night with a different guest, and as it turned out the final guest during our run there was John. We all knew he was coming, so we learned one of his old tunes. We were all psyched to play with him. And at one point during the set, he cut the whole band off and said, 'Just me and the drums.' And of course I was totally freaking out, because he's one of my heroes. Anyway, that night he ended up cutting the whole band off three more times, turning around and saying, 'Just me and drums.' And each time we'd play together he was smiling."

A month later Deitch got the call to join Scofield's band. They put in a whirlwind tour before going into the studio to record 2002's *Überjam*, a monstrous slamfest that followed in the wake of 1998's *A Go Go* (the guitarist's groove-laden recording with Medeski Martin & Wood, which helped launch Sco on the jamband circuit) and 2000's similarly funky *Bump*. And now comes *Up All Night*, the band's first truly collaborative outing. Deitch shares composer credit with his fellow bandmembers on five tracks from the album, and splits a fifty-fifty credit with Scofield on the scintillating closer "Every Night Is Ladies Night."

Whereas *Überjam* stayed more focused on funk and N'awlins-informed grooves, the more urgent and adventurous *Up All Night* travels from Meters-inspired funk to dirty South bounce and Miami bass grooves, from Fela Kuti's hypnotically pulsating Afro-beat, to retro-disco, to new school, to drum 'n' bass, to old-school soul



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# Track By Track
# Deitch On Sco's *Up All Night*

**"Philiopiety"**

I'm a huge fan of The Meters' drummer, Zigaboo Modeliste. He was my inspiration for this tune. Plus the bass player in our band, Andy Hess, is also a huge Meters fan. That kind of push-and-pull relationship that Zig established with [Meters bassist] George Porter is legendary. George was on top of the beat and Zig was forever behind, but *right there*. What an original concept, putting the whole second-line drumline in one drumset. And Zig did it so amazingly. I don't think anyone's done that since, except for Russell Batiste, who grew up watching Zig. He's the heir to that.

**"Watch Out For Po-Po"**

There's this drumming trend going on right now with drummers like Brian Frazier Moore, Lil' John Roberts, and certain other guys playing with modern R&B acts. A lot of the grooves are dirty South bounce grooves, which is sort of like a double time with a half-time backbeat. That's what this tune has. John loved the groove and wrote this piece on the spot.

**"Creeper"**

This reminds me of some classic Scofield. It almost has an '80s vibe but with a sampler in there. This tune sets the vibe of the record for me, and I made a point here to drive that ride cymbal hard and not let anything interfere with the forward motion of the piece.

**"Whatcha See Is Whatcha Get"**

We're all boogaloo fans, we all love Idris Muhammad, Grant Green Jr., and what Soulive is doing now. That's where this tune is coming from. It's just a nice-feeling groove that's fun to play, and John likes the tune. He remembers it being on the radio when he was young. It's just boogaloo-styled R&B soul. He likes to sing on it sometimes, kind of scatting over it.

**"I'm Listening"**

This is sort of a feel-good tune where I'm playing half of a drum 'n' bass groove. I wanted to play the first half of it and then leave the second half to space, and I tried to keep to that for the whole tune so it would just have a vibe. You're not hearing drum licks, you're hearing this meditative sort of thing.

**"Thikhathali"**

This is definitely a Fela Kuti Afro-beat piece, which for me was inspired by his great drummer, Tony Allen. Just before we started working on this tune, I had been checking out a new Tony Allen record called *Black Voices*. And I did my best on this tune to make it true to what Tony does.

**"Four On The Floor"**

We're all Al Green fans, and, of course, I'm a big Al Jackson Jr. fan. There's something about the way he played 2 and 4 that is magical. He had that deep snare sound, and I tried to emulate that tuning on this song. I also wanted to make a statement here that I can play simply through a whole tune. I would eventually like to do some pop gigs, and I think this tune showcases that I have fun playing in that style.

**"Like The Moon"**

This is sort of like a drum 'n' bass ballad. It's influenced a little bit by Brad Mehldau's new record, *Largo*, which Matt Chamberlain plays amazingly on. I dug the vibe of that record. And again, it's sort of a meditative thing until we get to the middle of the tune, which is completely techno-ed

out and futuristic with that Dee Anthony echo thing on the drums. It's a ballad, it's mellow, and I think it's one of the strongest melodies on the record.

**"Freakin' Disco"**

We wanted to have a rockin' party tune, but do our own thing with it. It's sort of like a Gap Band vibe. I'm really into The Gap Band. I think "You Dropped A Bomb On Me" is one of the greatest drum grooves of all time. The only fill on the entire tune is at the beginning. So this tune was in that vibe.

**"Born In Troubled Times"**

This is another darker tune. It's sort of a loose, hip-hop, Idris Muhammad thing. I added a piece of John Bonham and a sliver of Billy Martin on that too. Billy plays a lot of nice stuff with MMW, a rocky, loose-but-clean sort of vibe.

**"Every Night Is Ladies Night"**

Avi Bortnick had the original groove from 2 Live Crew, that really cheap Roland TR-808 drum machine sound, and I just emulated that beat. And it's fun for me to play in the style of a robot. I feel like I become a robot when I play this tune. I try to make everything rigid and every fill completely even. ●

on a cover of The Dramatics' "Whatcha See Is Whatcha Get." Adam handles every rhythmic nuance with aplomb.

On record and in concert, Deitch throws down with uncommon authority while cutting up the˚ beat in hip, unpredictable ways. His capacity for coming up with creative fills while keeping a steady groove is best exemplified on "Offspring," "Polo Towers," "Lucky For Her," and the title track from *Überjam*, as well as practically every track on the supremely funky *Up All Night*.

Grounded in the slyly syncopated spirit of his former teacher and mentor, Tower Of Power's David Garibaldi, while still audaciously waving the flag for "the new thing," Deitch is definitely one of the neo-groovers on the scene worth watching. Considering that Scofield has recorded and played with such great drummers as Al Foster, Adam Nussbaum, Jack DeJohnette, Omar Hakim, Billy Cobham, Steve Jordan, Bill Stewart, Idris Muhammad, Billy Martin, and Dennis Chambers, and is *still* excited about playing with Deitch, that's quite an endorsement.

**MD:** How did you start listening to jazz?
**Adam:** Through my parents [Bob and


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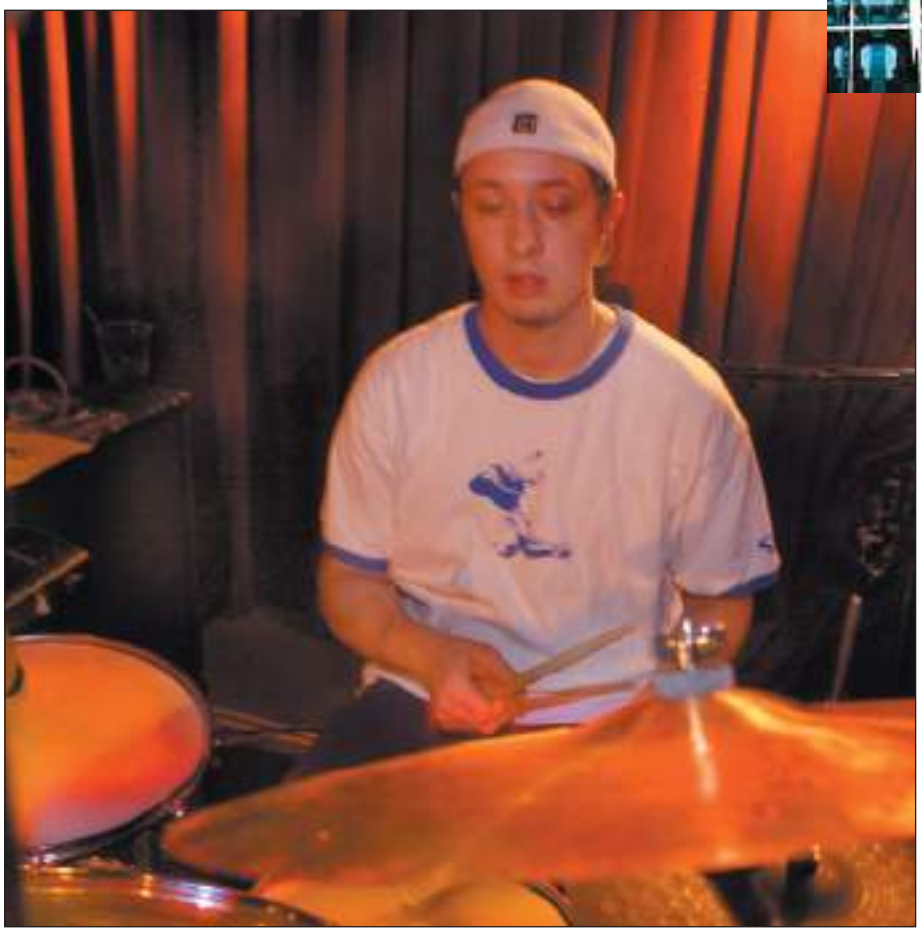
# Adam Deitch



Denise Deitch], who are both drummers. They met at Berklee in 1973. They never made it to a national level, but they worked in the tri-state area as a duo after they graduated from Berklee.

**MD:** Being married and playing the same instrument, you'd think there would be a built-in tension factor.

**Adam:** Yeah, but it just seemed to work out because they're music fans more than drum fans. And they had different approaches to the kit. My dad was more into Billy Cobham, Buddy Rich, and Alphonse Mouzon. Mom was more like a straight pocket player who was into Bernard Purdie.

**MD:** So you must've heard a lot of their records growing up.

**Adam:** I heard the Herbie Hancock Headhunters records with Harvey Mason and Mike Clark from my crib. And I remember the Brecker Brothers' "Skunk Funk" just playing continuously, along with Herbie Hancock's *Sunlight*.

My parents both grew up in The Bronx, so they're into the funk, but they're also into jazz. And they always had something to say about every drummer. They sat me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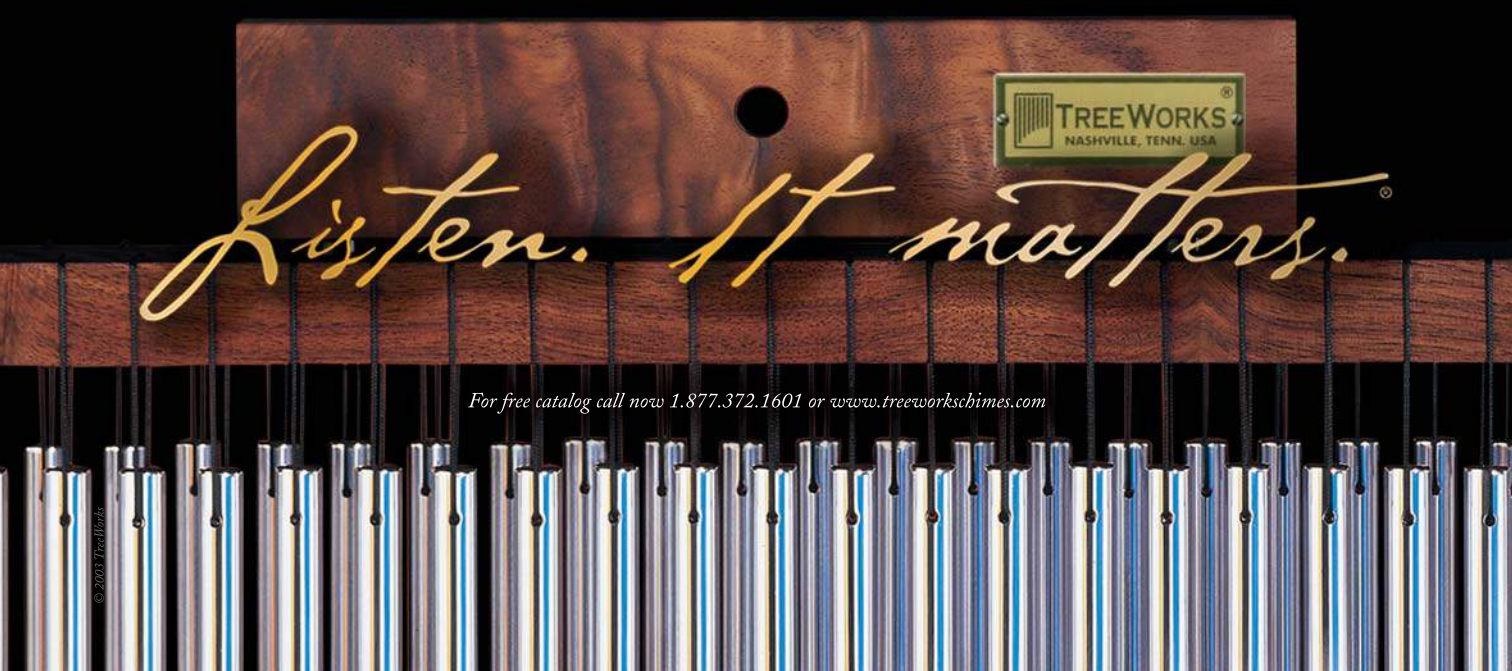

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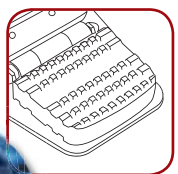

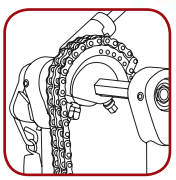

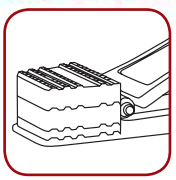

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## Adam Deitch

down when I was eight and had me listen to *A Love Supreme*, and they'd say, "Check out Elvin, check out his left hand!"

**MD:** Were they already schooling you on the rudiments at that early age?

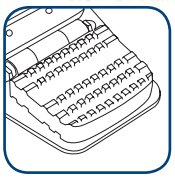
**Adam:** Not really. They weren't into technique. It was always the music with them—play the song *correctly*. My dad eventually switched over to piano, and they did duo gigs all around the East Coast for fifteen years, playing lounges, clubs, weddings, parties, and bar mitzvahs. I sat in with them occasionally. That was my training. Mom would get up and play congas or tambourine and sing when I played drums. But if I missed a hit, if I missed anything, my mom would turn around with the stick and literally hit my cymbal where the hit should've been. And I'd freak out. Don't miss it again, you know?

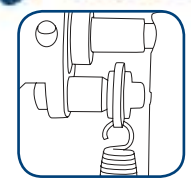
**MD:** What was *your* Berklee experience like?

**Adam:** Originally I didn't want to go. My attitude was, "Naw, I'm gonna get laughed at." But in the summer of '92, my mom encouraged me to check out this five-week summer session, and when I got there I met Eric Krasnow and Adam Schmirnoff, the

# STEVE SMITH

## VITAL INFORMATION





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# Adam's Equipment

"I'm not a hardcore gear guy," Adam Deitch confesses. "My parents have had the same heads on their drumset in the basement for twenty years. So for some reason that attitude got passed down to me—less concern about gear, more about what you're doing in the music. But at the same time, tuning is really important to me. I recorded on a cheap $400 drumset in the studio. But I put in a lot of work tuning them, and the drums ended up sounding better than any kit I've ever heard in my life. So the type of drums doesn't matter to me, but tuning is everything."

Adam has two different sets that he plays. With the John Scofield Band he uses an 18" bass drum, and for his hard-hitting funk band Lettuce or his hip-hop group The Formula, he'll go with a 22". "John got me into using an 18"," Adam says, "which was a stretch for me because I had been playing a 22" all my life. To get a touch on an 18" takes years and years. You can't lay into it the same way. But John said, 'Let's try it. I'm hearing this sort of bass drum on a lot of my tunes.'

"We actually got into a bunch of arguments about that 18" bass drum, because the soundman didn't want to deal with it. An 18" drum with no hole in the front head is really hard to mike. It's just not as punchy. And it's not always appropriate for the big rock clubs that we play. But onstage, that's what sounds good to John, because those big rock bass drums get in the way of what he's trying to do.

"So we went back and forth for a while," Adam continues, "and ultimately our soundman figured out how to mike it correctly. We did a lot of experimentation with getting the right mic' placement and the right heads. Heads are really important. I use coated heads on the jazz kit and thick clear heads on the funk kit, which is pretty common. Such a different sound."

Along with standard 12" and 14" toms, Adam uses two snares in his setup, each offering him radically different pitch options. "One is tuned loose so I can get some good second-line stuff happening, which is where John is coming from a lot of the time. That's also the true place where jazz meets funk. So if I have that basic snare function taken care of, then I can have my hip-hop, drum 'n' bass snare on the left, which is tuned tight and cranked up all the way. I tried using a piccolo snare as my side snare, but it really didn't make it for me. Piccolos sound loud and sharp, but they don't sound so good out in the house. The ones I used never had the body that I wanted, the thickness to the sound along with the crack."

Deitch's cymbals are all Zildjian. "They make great old-sounding jazz cymbals as well as brand-new drum 'n' bass and hip-hop ones. They're so aware of trends and what's happening. What I really like now is their non-lacquered cymbals with no paint—just straight out of the oven with the Zildjian logo. Those are my favorites. There's no ping to these cymbals, no annoying high-end ring."

Deitch has two 20" rides—a no-lacquer cymbal and a K Constantinople ride with rivets, which is a copy of Elvin Jones' cymbal. "I use it as my crash," he says. "I used that on all of *Up All Night*. You can hit it and it's got sustain, or you can just touch it and it speaks. It's great."

Adam uses Vater 5B sticks. "They're a little heavy for me," Adam explains, "but when I get in front of a crowd, I get nervous. And when I get nervous, the adrenaline flows, so any stick feels lighter to me when I get to the gig. So I practice with a 5A, but live I have to use a heavier stick."

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great funk guitar player from Lettuce. Those were some major connections for me. They were into the same stuff I was into.

Growing up in Nyack, New York, I played in rock bands with my peers, but I never liked that music. At Berklee I didn't have to play rock. And I totally fell in love with the instrument again from playing with these guys who were into funk. We went straight for the Herbie Hancock, Earth Wind & Fire, and Tower Of Power tunes.

**MD:** Were you already into subdividing and more sophisticated approaches to backbeat?

**Adam:** Yeah, I was already a huge Garibaldi fan. I had taken a lesson with him when I was twelve. He was teaching in Nyack for one day—lessons with Garibaldi, $40 an hour—and my dad was like, "We're going!" I taped the entire lesson and he played all his grooves, slowed them down, and wrote them out. And from that understanding of where he was at, it just opened up a whole world for me.

When I got to Berklee, a lot of the people there were heavily into the fusion thing—John McLaughlin and what Scofield did with Dennis during the late '80s. But we kind of rebelled against that because we wanted to play funk and keep it simple. A lot of kids couldn't do the groove thing at Berklee when we were there. And it was like, "Okay, we want to make our point and do our thing." So we made a conscious effort not to play fusion or take it too out.

**MD:** Was playing time a natural thing for you from an early age? Some people have to work at it.

**Adam:** Oh yeah, I'm *still* working on it. The first thing I learned to do was just play four beats to a measure—right hand on the hi-hat, left hand on the snare on 2 and 4, and 1 and 3 on the bass drum. My dad would play guitar or keyboards while I would do that, and he would let me know if it was feeling good or not. So I owe dad for schooling me on that.

**MD:** How did you go from digging funk to appreciating jazz?

**Adam:** I never related jazz to something that was of relevance to my generation, because when I was young I was ignorant. Jazz was like old people's music to me. But once I got into hip-hop and started checking out guys like Pete Rock, A Tribe Called Quest, and producers like Diamond D, who were sampling really hip stuff from Art Blakey and Miles Davis records, I would go buy them. Because of that, jazz started to have some relevance to me.

**MD:** Were there some significant records that caught your attention at that time?

**Adam:** Oh yeah, Art Blakey's *Free For All*. That was sampled on a Tribe Called Quest record. The energy of that record blew me away.

**MD:** Do you think of yourself now as belonging to any particular school of drumming?

**Adam:** The school of drumming that is closest to my heart is the Harvey Mason/Fred White [Earth Wind & Fire] school, the guys who played on those records I loved, and who made them feel great. They didn't just play the funk. They came from the jazz side, too. That's my thing, taking the old stuff that

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was happening in the '70s and making it relevant again. And I do that with Scofield in a jazz-funk context, with Lettuce in a '70s funk context, or with my band The Formula in a straight hip-hop context.

**MD:** What's the difference between your drumming role with The Formula and with Lettuce?

**Adam:** With Lettuce I really want to bring it back to the '70s by creating that early EWF/Herbie/Bootsy Collins/P-Funk/Morris Day & The Time vibe that not a lot of people are hip to nowadays. I want to bring that stuff back along with DC go-go. That's what Lettuce is focused on.

**MD:** And The Formula?

**Adam:** It's more stripped down. I don't do any fills or solos in that band. The only fills I take are drop-outs. It's just a strict concept band.

**MD:** And what about Scofield? How has that experience been for you, and how have you grown with the band as a drummer?

**Adam:** Being the great bandleader he is and coming from the great legacy of bandleaders he's been a part of, John understands how to allow what you do to work in his music. And he's given me a path to do that—to pull from my Lettuce and Formula experience as well as my pocket stuff from Average White Band.

"I was lucky to find Adam. He and I can sit down, just the two of us, and play all day. It just clicks." —John Scofield

**MD:** Was Average White Band one of your first important gigs out of Berklee?

**Adam:** Yeah. I was with them for two and a half years. We recorded a live DVD at House Of Blues in LA, so it was a great experience for me. They hipped me to so much soul music.

**MD:** How does the Average White Band style of drumming differ from the EWF approach?

**Adam:** Well, Steve Ferrone's a different drummer from Fred White. Robbie MacIntosh was the original AWB drummer, and he played on "Pick Up The Pieces." Ferrone came in on the next record, *Cut The Cake*. But they're both different from Fred White. With all the horns in Earth Wind & Fire, the drummer had to be extremely simple. Ferrone was a little bit more into hip accents and things that were cooler. And they have a great live record, *Person To Person Live*, which is a good example of what Ferrone offered that band. That's one of the most important funk drumming albums ever made.

Ferrone once came to an AWB gig that I was on, and I made him sit in. He was burning. After the gig he sat me down and schooled me on each one of the grooves. He said, "I played these grooves the way I did on record for a reason. Keep those grooves alive." He also told me, "I appreciate what you're doing, but 'School Boy Crush' goes like *this*." And I was like, "Okay, Mr.

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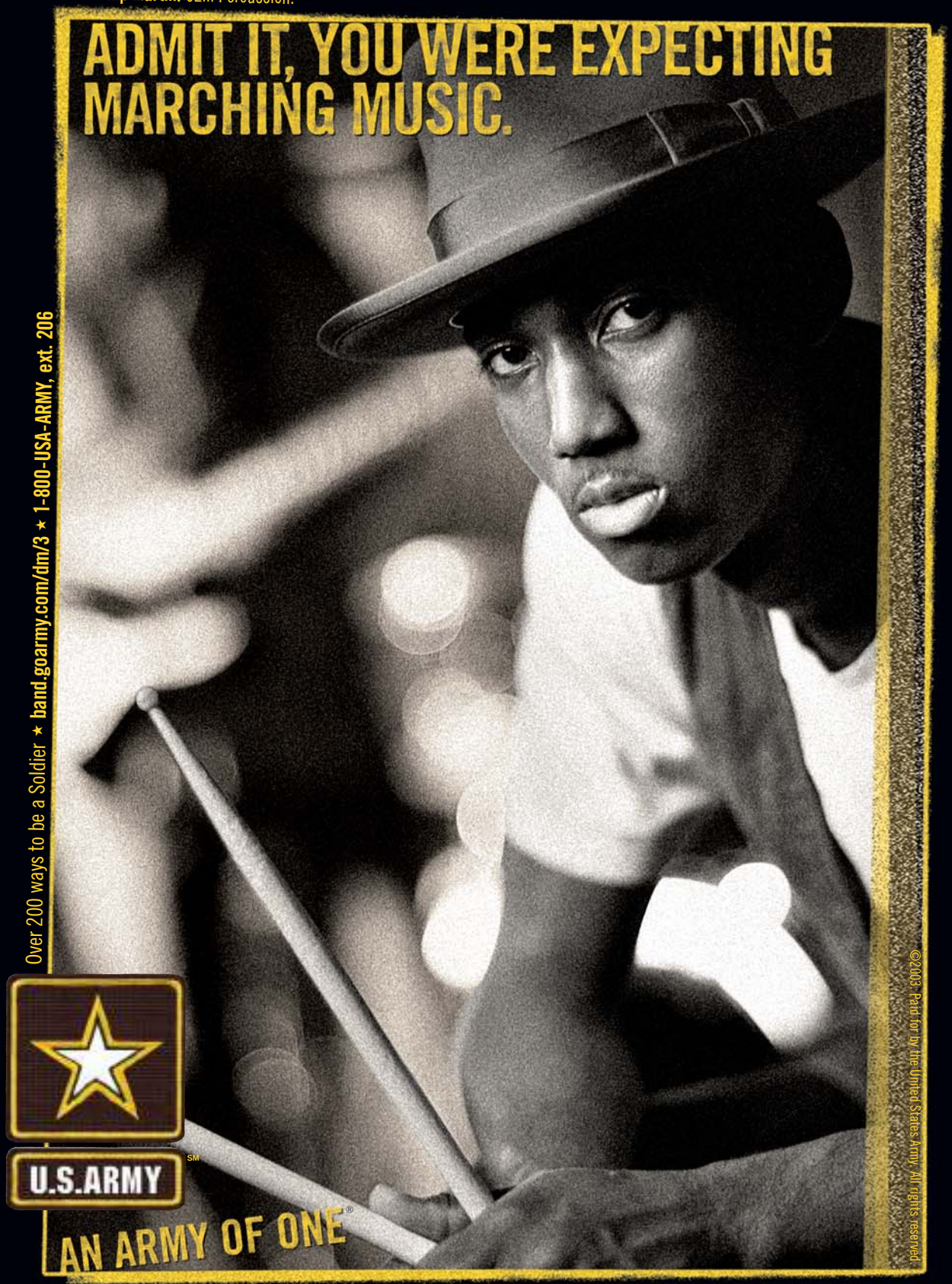


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Ferrone, whatever you say." You know, his thing was, Have some discipline and lay it down strong.

**MD:** Have you run into Garibaldi again?

**Adam:** Yeah, when I was with Average White Band we toured with Tower Of Power, so I got to hear him and bassist Rocco Prestia every day at soundcheck, working out new grooves together. That was like a dream come true. I'm always too tongue-tied to speak up, though. And Garibaldi has this sort of aura, and I always get tongue-tied around him. But eventually I calmed down and got to pick his brain about a million things.

**MD:** Does Scofield give you much feedback about your playing?

**Adam:** Yeah, we always talk music. He's molded me in such a roundabout way, which I love. His way of telling you he doesn't like something or he does like something is so subtle, so cool. He'll tell you about other guys and what they did that was corny and that he wasn't digging—stuff I was doing! But he would never say that directly to me.

**MD:** Talk about the general differences between the first Scofield record you recorded, *Überjam*, and *Up All Night*.

**Adam:** I didn't have a hand in writing *Überjam*. I wasn't there for the conception of ninety percent of those grooves. I worked them out on the road to the point where they felt comfortable, but I didn't conceive those grooves with those guys. So it doesn't have the feeling that this new record has, even though I love it. I dig the new record in a different way. *Überjam* has an almost happy-go-lucky sort of vibe to it. *Up All Night* is a little darker, and to me that's hipper.

**MD:** What about working with loops and samples?

**Adam:** We've been working a lot with samples. Avi [Bortnik, rhythm guitarist] is a sample wiz, and the more we get into doing it, the more he knows what I like to play along with. He knows where to drop his stuff out, and I'm learning where to put my stuff *in*. It's becoming tighter. And I think a lot of my enjoyment of playing with those loops can be heard on this record.

**MD:** Have you ever triggered loops from the kit?

**Adam:** No, not yet. I'm sort of old-school when it comes to that. But I am getting into doing some cool stuff with effects on acoustic drums. Our soundman, Patrick Murray, is a genius when it comes to live sound. He has hundreds of different sounds that he throws on the mic's, and he's got them all separated so the snare can run through a phase shifter, the bass drum can be distorted, and the hi-hat something else. He tries different things every night, and then we go back and hang out in the hotel room afterwards and listen to it.

**MD:** So it's a process of trial and error.

**Adam:** Constantly. What you heard on *Up All Night* is the result of a lot of nights of me cutting and pasting in my mind what should be there, what shouldn't, what worked, and what didn't. I really feel like I did more homework on this record. And that's the way I'm going to do it from now on—just editing my own stuff in my head—because it works for me.

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# Swiss Triplets

## Applying The Classic Rudiment

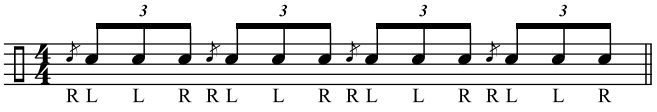
by John Di Raimo

MUSIC KEY
R.C.
S.D.
H.H. w/foot

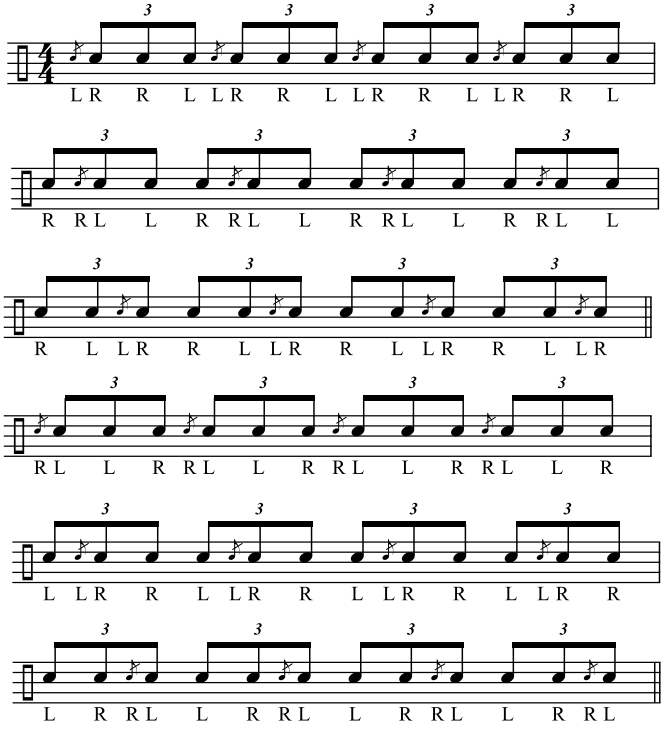
The Swiss triplet is a very effective rudiment that can be easily applied to the drumset. It consists of a flam and three principle notes. This rudiment is quite an efficient one, because it only requires two wrist motions instead of the standard three normally required to execute a regular triplet. The other remaining note that completes the Swiss triplet is a double stroke.

**Swiss Triplet Starting With Right Flam**

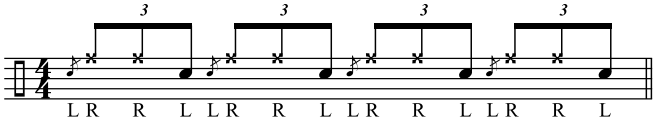
**Swiss Triplet Starting With Left Flam**




The following routine demonstrates a few of this rudiment's uses with some alterations. First, I've written the Swiss triplet (leading with both hands) so that the flams shift to each triplet partial.




Once you can comfortably play the previous exercises, apply them to the drumset by orchestrating the triplet with a swing feel. (Play your right hand on the ride cymbal, left hand on the snare, and add 2 and 4 with your left foot on the hi-hat.)



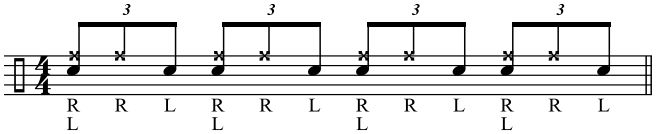

When you're comfortable with the sticking of each Swiss triplet, you might want to experiment by breaking up the sticking on other drums.

The only voice that hasn't been used to this point is the bass drum. Once the Swiss triplet sticking is smooth, you can begin improvising with the bass drum under the hand patterns. Begin by playing the bass drum on each of the triplet partials while you play the Swiss triplet.

Another way of utilizing the Swiss triplet is by using the same six alterations as before, only now "squeezing" the flam so that it actually becomes part of the principle note.
This:

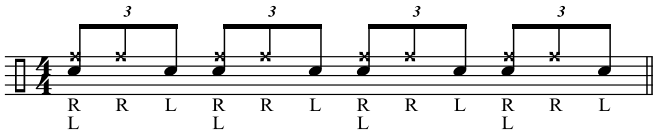
becomes this:

Applying this so-called "other way" of playing the Swiss triplet as before, orchestrate it so that the right hand plays the ride cymbal and the left hand plays the snare. (Again, play 2 and 4 with your left foot on the hi-hat.)



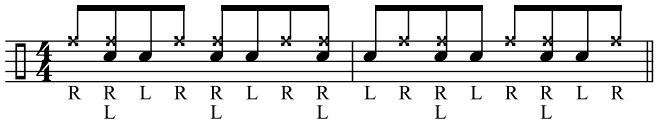

After learning this squeezing concept, we can also manipulate the triplets so that we change the rate at which they're played. In other words, instead of playing the triplet as a triplet, we can

change the rate so that it's played as swung 8th notes. The stickings remain the same within each of the examples. The only thing that changes is the rate. Take a look at the following to see how to do this. (Remember that the 8th notes are played with a swing feel.)
This:




becomes this:

Adding the hi-hat with the left foot on 2 and 4, along with the change in rate from the triplets to swung 8th notes, creates even more effective sounds for the jazz idiom, especially in uptempo swing tunes. Try this pattern.




Here's another variation for the Swiss triplet. The idea is to add a double stroke to the principle note immediately following the flam (in this case the doubled "R"). You can orchestrate this variation in the same ways we did the previous examples.
This:

equals this:

Experiment with your own ideas for the Swiss triplet. You're only limited by your imagination. In trying as many possibilities as you can come up with, you'll find that your playing will become much more fluid. That's the beauty of the Swiss triplet.

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# Getting Creative With Reed's Syncopation

## Part 4: Unlimited Variations

by "Tiger" Bill Meligari

The prior three installments in this series presented examples of how you can modify the exercises in Ted Reed's *Syncopation*, providing challenging material to help build your jazz, rock, and Latin chops. For our final installment we're going to concentrate on exercises that build speed and endurance in your hands and feet.

In addition to *Syncopation*, we'll be using another classic book, George Lawrence Stone's *Stick Control*. If you have these books, follow along in them. If you don't, learn the variations using the examples provided, and then apply them to books that contain similar exercises.

Two of my favorite books that contain exercises similar to *Syncopation* are *Modern Reading Text In 4/4* and *Odd Time Reading Text*, both by Louie Bellson. Another couple of favorites that are similar to *Stick Control* are *Accents And Rebounds*, also by Stone, and *Master Studies* by Joe Morello.

Although I recommend that you practice any book as originally written the first time around, on subsequent reads you should get creative.

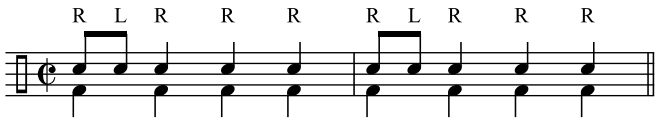
### Odd Time Signature Workouts

**Variation #1:** Although the *Syncopation* book was originally written in 4/4 time, that doesn't mean you're limited to practicing it in 4/4. Here are some of the ways to apply odd time signatures to the exercises in *Syncopation*: Leave out the fourth beat of each measure of 4/4, and you'll get exercises in 3/4. Play one measure of 4/4 plus the first beat of the next measure for 5/4. Play one measure of 4/4 plus the first two beats of the next measure for 6/4. Play one measure of 4/4 plus the first three beats of the next measure for 7/4.

### Variations For Building Hand And Foot Speed And Endurance

I often receive email from drummers complaining that their foot speed and endurance are not up to those of their hands. The answer is simple: Spend as much time working on your feet as you do on your hands. If you're having this problem, the variations that follow are just what the doctor ordered.

**Variation #2:** Refer to the following pattern, which is from page 10 of *Syncopation*. Disregard the written bass drum part, and instead of playing the snare drum line with alternating hand-to-hand sticking, play all downbeats with your right hand and all upbeats with your left, as shown. Try this variation with your feet as well. (For a simultaneous workout, play this variation with your feet in unison with your hands.)

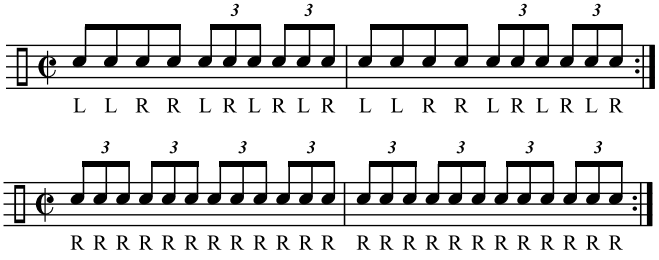



The sticking pattern described in Variation #2 can be applied to every page of *Syncopation.* You can also play each exercise with one stick (or foot) only. Even better, you can play the written snare drum line with both hands and both feet in unison. This is an extreme chops builder that can be applied to any page in *Syncopation*, but especially to pages 46 through 60.

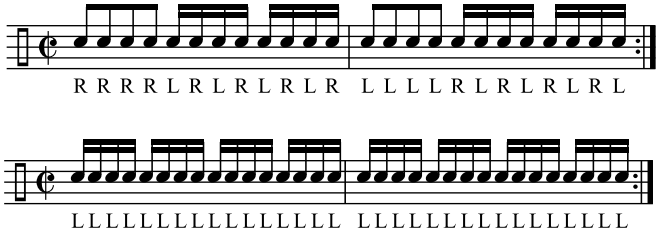
For the remainder of our variations we will use George Lawrence Stone's *Stick Control*.

**Variation #3:** Here's a variation that gives your paradiddles a workout. Look at the following example, which is exercise 9 from page 5 of *Stick Control*. For each written sticking, play a single paradiddle. If the sticking is an R, play RLRR. If the sticking is an L, play LRLL. Here's how you would play the first bar shown: **R**LRR **R**LRR **R**LRR **L**RLL **R**LRR **R**LRR **R**LRR **L**RLL. (For a further workout, practice applying this variation to the feet, or better yet, to both hands and feet in unison.)

**Variation #4:** Play the following two-bar phrase as written the first time, but when you get to the last note, continue playing two more measures of single-handed 8th-note triplets (called a vamp) with whatever hand plays the last note of the two-bar phrase. Proceed to the next written exercise in the book without stopping. (You can apply these variations to pages 8, 9, 14, and 15 of *Stick Control*.)




**Variation #5:** This one is similar to what you played in Variation #4, except you'll play a continuous 16th-note vamp with whatever hand ends the written exercise. The following example is from exercise 12 on page 10 of *Stick Control*. (Apply this variation to pages 10, 11, and 13.)



**Variation #6:** The following example is from the first exercise on page 16 in *Stick Control*. Play all written flams either on the snare drum as regular flams or between two toms using flat flams (where both sticks strike at the same time). Play all non-flam notes with your feet, following the written sticking (or "footing"). You can also flip this variation around and play all written flams with the feet and all written non-flams with the appropriate hand on various toms, or with one hand on the snare and the other on a tom.

### Limited Only By Your Imagination

Creating variations for the exercises in existing drum books will give you a ton of fresh ideas to work with. These explorations into creativity are not just important from the standpoint of breathing new life into old drum texts, they are critical to your growth as a drummer. So take the variations I have given you as a beginning to a long and interesting journey into the wonderful world of creative drumming.

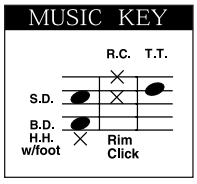
*"Tiger" Bill Meligari is a professional drummer, instructor, and clinician, and the Webmaster of www.tigerbill.com. He is also the author of* DoubleDrum: A Double Bass Drum Text. *Bill is currently working with Vince Martell, original lead guitarist from The Vanilla Fudge.*

# Odd Times

## Part 2: Stretching Out

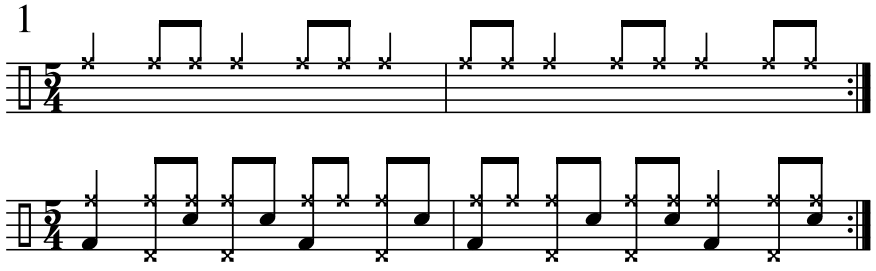
by John Riley

MUSIC KEY

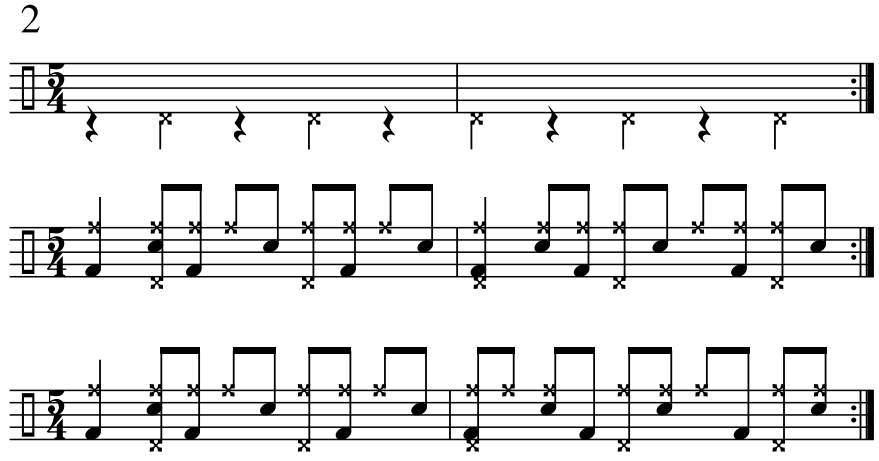



In my last article, in the June 2003 issue, we went into the process of getting comfortable in 5/4. We then began to explore varying the phrasing. This month we'll get deeper into strengthening the ability to feel the "1" while simultaneously obscuring it.

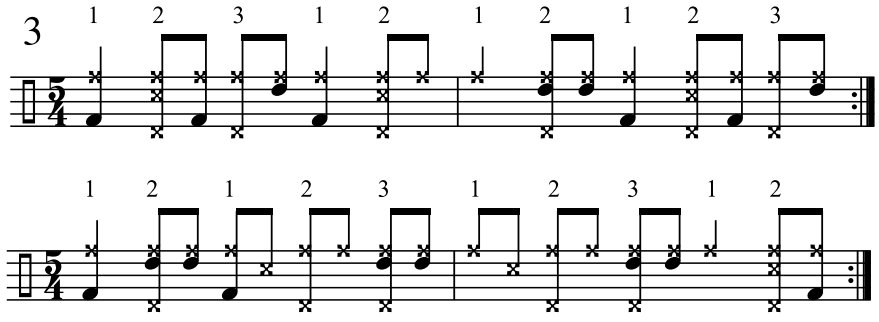
1) Play the ride cymbal as if it was in 4/4, while keeping the other three limbs in 5/4. Practice this idea using phrases 3–18 and 24–32 in Part 1. And be sure to swing all 8th notes.



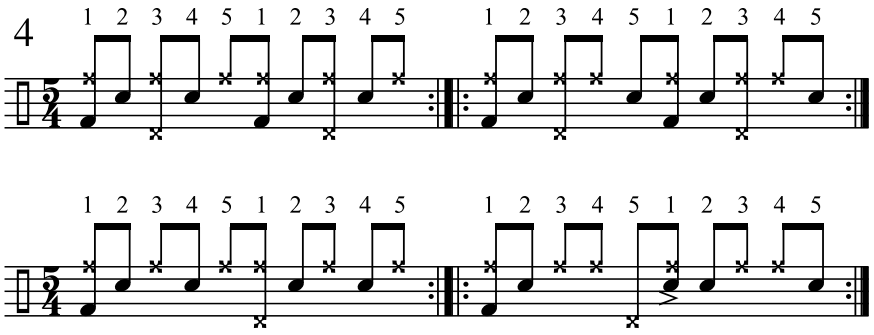

2) Play the hi-hat as if it was in 4/4 while keeping the other three limbs in 5/4. (Again, practice this idea using phrases 3–18 and 24–32 in Part 1.) Then combine this hi-hat pattern with the previous ride pattern, and play the same snare and bass combinations.



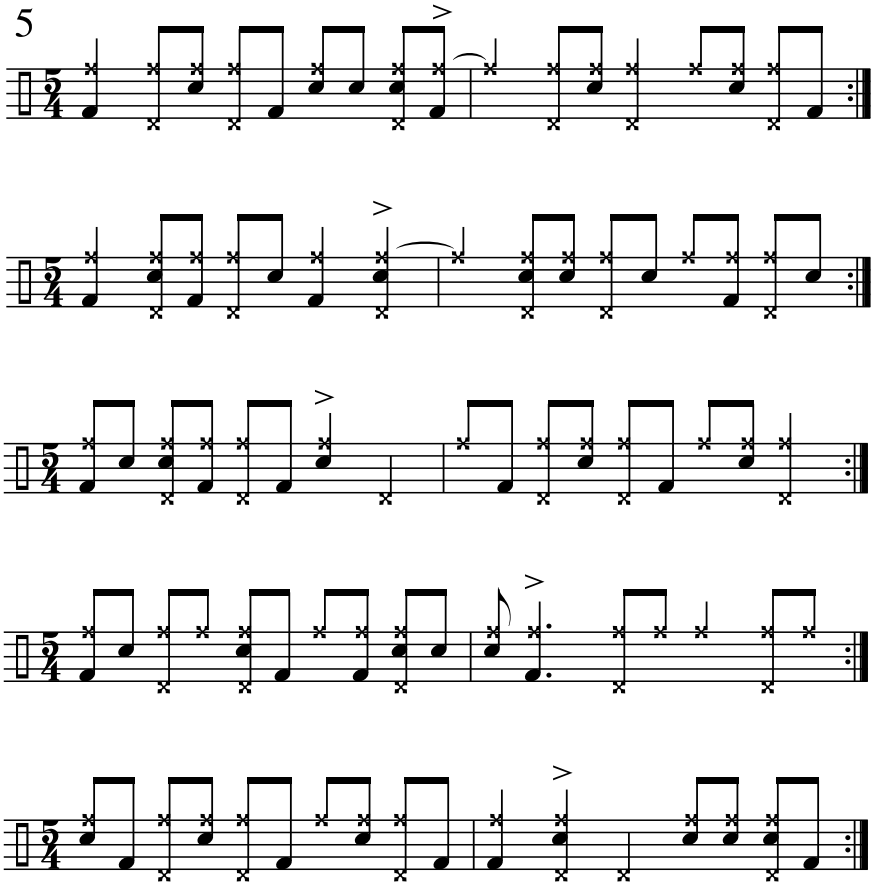

3) Last time we dealt with 5/4 organized as a three-beat phrase plus a two-beat phrase. Develop two-bar "mirror image" phrases (3223 and 2332).



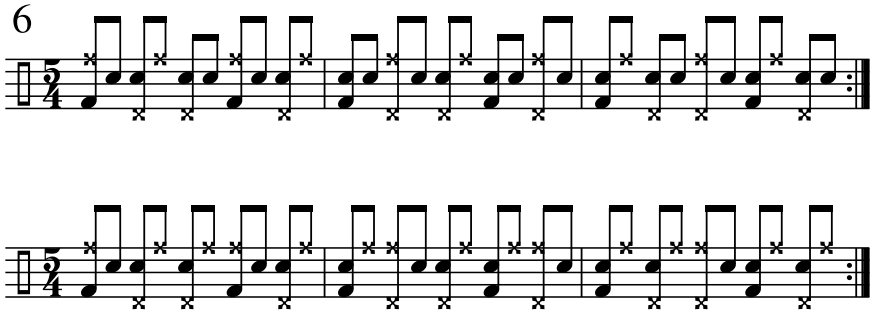
4) Divide each bar of 5/4 into two bars of 5/8.

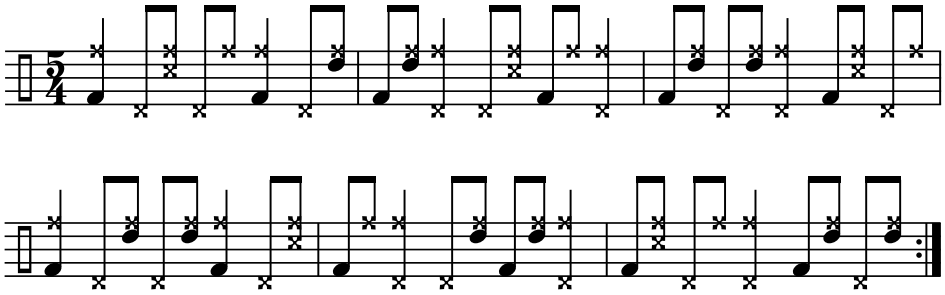



5) Previously we worked on avoiding beat 1. Now we'll push the envelope further by accenting the points around beat 1.




Finally, here are a few three-measure phrases, built on dotted quarter notes and based on an idea Trilok Gurtu showed me. Once you get a grip on them, loosen up the foot ostinato.





Your feeling for the time will continue to improve when you combine your favorite four-bar phrases from the June issue with the ideas discussed here. Practice this material with a metronome or drum machine set in a five-beat cycle. Once that's comfortable, play all the phrases while singing the riff from "Take Five" to yourself. Other musical phrases can be created by applying the "bar hopping" concept discussed in my December 2001 *Jazz Drummers' Workshop* article. I encourage you to apply all of these concepts to get comfortable in seven, nine, eleven, and so on.

Next time we'll get into soloing in five.

*John Riley's career includes work with John Scofield, Mike Stern, Woody Herman, and Stan Getz. He has also written two critically acclaimed books,* The Art Of Bop Drumming *and* Beyond Bop Drumming, *published by Manhattan Music.*

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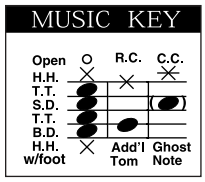
# AFI's Adam Carson

## Sing The Sorrow

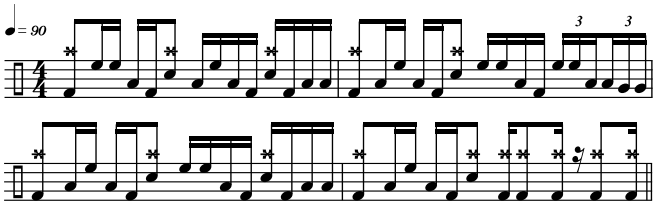
by Ed Breckenfeld



After years as an indie band, AFI is out with their first major-label release, a polished and radio-ready disc that's bringing this California punk quartet to the masses. But *Sing The Sorrow* is no sellout, as the band's writing and arrangements are more complex than ever, while their power and intensity remain intact. Carson shows a wide array of abilities on grooves ranging from hardcore to alt-funk, metal, and 12/8. Here are a few examples.

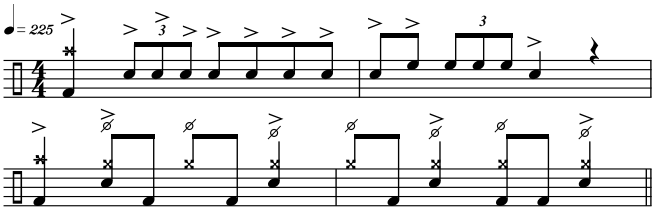
**"The Leaving Song Pt. II"**

This impressive tom pattern leads into a dark breakdown section in the middle of the track. Check out how Adam uses his bass drum to set up the snare/crashes.




**"Dancing Through Sunday"**

Adam's compelling fill jumping out of the breakdown in this speed burner launches the band into a fiery guitar solo section.




**"Girl's Not Grey"**

The effectiveness of this double-time verse groove in the album's first single comes from unfilled space in the second measure, embellished by subtle semi-open hi-hats on the second and fourth beat.

The song's bridge features this smooth little marching-style snare drum sequence.

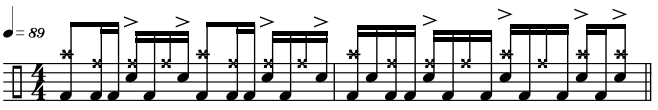
**"The Great Disappointment"**

This track weaves its way through a series of interesting groove changes. As the lengthy intro ends, Adam uses this pattern to set up the verse.

When the song shifts to 12/8 in the chorus, Carson slips smoothly into this syncopated groove. The switch from hi-hat to ride cymbal further reinforces the change.

**"This Celluloid Dream"**

Here's another effective verse setup. The first two bars of this sequence are from the end of the song's intro, and the short fill that ends on the second beat of the third measure works perfectly because the vocal begins immediately after the fill.




**"…But Home Is Nowhere"**

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# Groovin' At A Snail's Pace

by Chris Woroch

*Chill! Slow down! Time out! A little rest and relaxation please!*

What do all these expressions have in common? Well, they all call attention to a need for a slower pace of life. And who can argue with that? If we're honest with ourselves, I don't think anyone would argue in favor of *not* slowing down our lives. But what about our drumming?

Think about it for a moment. What attribute of drumming still continues to impress us the most? More often than not, it's speed. Sure, four-way coordination and ambidexterity are important, but when demonstrated at a fast tempo—now *that's* impressive!

I have nothing against speed. It's certainly a necessary attribute for any drummer who wants to perform at a high level. But when was the last time we "ooohed" and "aaahed" over someone playing a solid groove at 40 bpm? We're all quick to fuss and fawn over the speedy players, but what about groovin' at a snail's pace?

Just as slowing down in life is a challenge, so is devoting practice time to slow tempos. Unfortunately, it's one that usually falls by the wayside. If you disagree, consider the following question and answer it honestly. How much practice time did you devote to playing at 40 bpm this week? "Yeah, but the band I play in doesn't *do* slow stuff," you may answer. Okay, but what about the *next* band, and the band after that? The simple fact is, music is played at a variety of tempos, including slow and *very* slow.

### The Whole Package

Are you a poor drummer if you don't play well at slower tempos? No. But you will be an incomplete drummer. Unless you simply refuse to play in a band that performs anything below 160 bpm, sooner or later you'll be called upon to play slowly. And if you've never practiced playing slow, you *will* struggle—and even run the risk of losing the gig. Why put yourself at a disadvantage when it comes to mastering your instrument? If you want to be a well-rounded and employable drummer, you need to include slow tempos in your arsenal.

**Unless you simply refuse to play in a band that performs anything below 160 bpm, sooner or later you'll be called upon to play slowly.**

To play slowly involves an awareness of the spaces *between* the notes. In essence, what you *don't* play becomes just as important as what you *do* play. As you play and practice slowly, it's important to be aware of this.

There is a very special feeling or "vibe" that comes when you play music slowly and it all locks in with your fellow players. We can probably all relate to moments when, while playing at a fast tempo, the band seemed to play itself—and it felt wonderful. There are also those moments of ecstasy when it's cooking at a slower tempo.

### Give It A Try

Here are just a few tunes that feature slower grooves. These songs are challenging and inspiring, especially when you consider the great drummers who played them. Get acquainted with them. Better yet, suggest to your bandmates that you learn some of them. The list includes "If You Don't Know Me By Now" (Harold Melvin & The Blue Notes), "Holdin' Back The Years" (Simply Red), "Dark Horse" (Amanda Marshall), "Stillness Of Heart" (Lenny Kravitz), "I Won't Hold You Back" (Toto), "Smoke Gets In Your Eyes" (The Platters), "Dazed And Confused" (Led Zeppelin), "If Leaving Me Is Easy" (Phil Collins), and "Maybe Angels" (Sheryl Crow). And to *really* challenge yourself, pick up any Melvins album and play along to Dale Crover's molten beats.

Plan to devote some of your practice time to playing at slower tempos. A metronome or other timekeeping device will be essential, at least to begin with. Take some time to learn a few of the songs above. If you jam with other players, make a point of playing a ballad or two, along with a slow blues. As you do, you'll start to become a complete player, and you'll learn to appreciate the pleasure of groovin' at a snail's pace.

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# 10 Mistakes Most Drummers Make

## Confessions Of A Former Drummer

by Nelson Montana

I used to play drums. At times it's hard to believe that this activity that I loved—this outright *obsession*—is now regarded merely as "something I can do." And though I no longer practice, in many ways I'm a better drummer than I've ever been. Allow me to explain.

Many years ago, in an attempt to improve my drumming and overall musicianship, I began toying with piano, guitar, and bass. The benefits were twofold: One, I'd have a better understanding of the language of music and improve how I heard tonal changes. And two, by playing another instrument, I could get a sense of how the drummer's part affects other instruments. What I hadn't anticipated was that I would fall in love with the bass.

**Every now and then I think, If I'd known then what I know now, I might have gotten a lot more gigs!**

The impetus for this newfound fervor stemmed from something I heard Bill Bruford mention at a clinic: "In order to advance as an artist, it's necessary to forget what you know and be willing to explore the unknown."

I now work full-time as a bassist in New York City, and I've developed a unique perspective on the role of a drummer. Just as I believe all drummers should learn a melodic instrument, I also feel it would behoove most other instrumentalists to play some drums. The lines of communication would become much clearer.

As it stands, most non-drummers can't verbalize what makes a desirable drummer. They use ambiguous terms such as "feel" and "sound." However, they don't really know why one drummer "feels" or "sounds" better than another. But I *do*. And every now and then I think, If I'd known then what I know now, I might have gotten a lot more gigs! In an effort to help other drummers avoid similar pitfalls, I've compiled this list of mistakes that drummers make, and how correcting them can improve your playing immensely.

### #1: Viewing Music Via Your Instrument

We're all attracted to music that features good players on our chosen instrument. The problem with drummers falling into this myopia is that it establishes a mindset of viewing drumming from "the inside out." By that I mean, the drummer thinks in terms of how he or she can *play* in the music, as opposed to allowing the drums to *respond* to the music.

The music comes first, and a great drum part is one that complements the overall effect and doesn't stand out merely as a showcase for the drummer's ability. Listen to good *music*, not just to good *drummers.*

### #2: Not Learning Songs

Drummers are unlike any other instrumentalists in that we don't learn theory, scales, or modes. We learn drum technique. But what's often lost in this method is the ability to construct a drum part in an orchestrated fashion. Since there's no need to learn chord changes, drummers just think in terms of the beat, when they should be thinking in terms of phrasing and arrangements. They should be capable of telling a story throughout the song.

This is the reason many players rave about Ringo, whereas some drummers just don't get it. How can someone with such limited technique and simplistic ideas be heralded as a great drummer? The reason is that Ringo had an uncanny sense for creating the right part for the song. Section A was the perfect setup for section B, which led the listener seamlessly to section C. The effect is subtle, but *very* powerful.

### #3: Misunderstanding The Right Tempo

What is often overlooked when referring to a "groove" is the actual speed of a song. Groove is more than playing in time. It's setting a tempo that allows all the instruments to fall into place in a comfortable manner. A lot of drummers tend to play where *they* are most comfortable. This is why drummers should experiment with songwriting.

Try recording a few different drum parts—each one at several different speeds. It will soon become apparent which ones work and which ones don't at any given speed. But that revelation probably won't come while playing drums. Instead, it will be obvious when playing the instrument on which the song was composed, because the composer was feeling the "right" tempo *on* that instrument.

### #4: Playing On Top Of The Beat To Create Excitement

Tony Williams was a master at this. But none of us is Tony Williams. And unless we're planning on playing with Ron Carter and Herbie Hancock, we can forget about such arcane and lofty concepts.

Playing too far "on top" usually results in nothing more than the band rushing. You may think you're really cooking, but the other bandmembers will more than likely be thinking that things sound too "edgy."

### #5: Playing Behind The Beat To Deepen The Groove

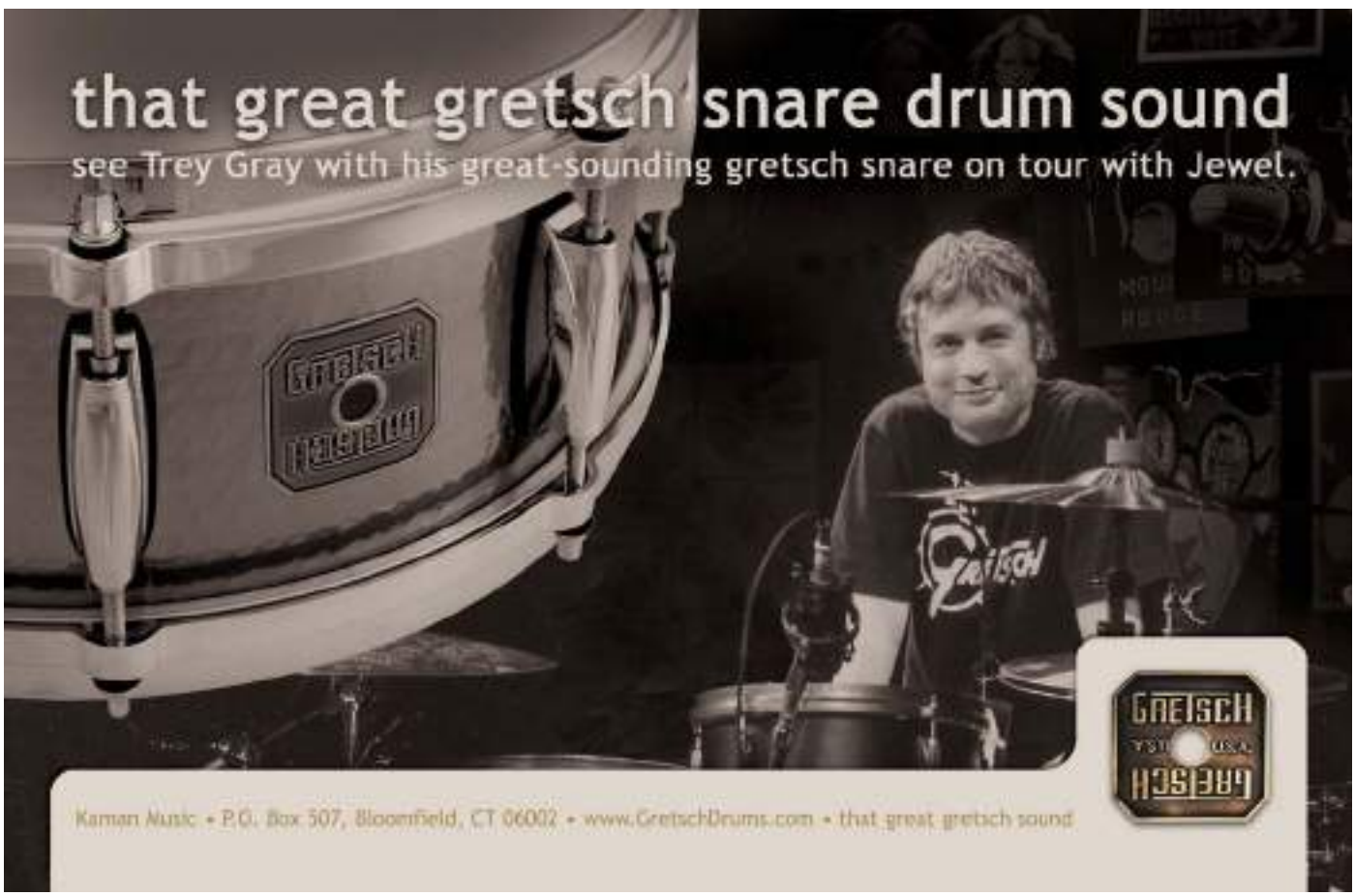
This is often referred to as "laying back." And the fact is that it doesn't work—at least not in most situations. There are circumstances where it may be applicable, depending on where the other musicians are sensing the time. But more often than not, laying too far behind can bury a band's momentum. It can also get to the point where the groove is *so* deep, it becomes a grave. As a bass player, I can't tell you how many gigs I've played that felt as if I were carrying the drummer on my back all night long because he was constantly behind the beat.

### #6: Being Too Clever

There's nothing I love more than incorporating my knowledge of polyrhythms with a capable and accommodating drummer in an effort to create excitement and surprise. However, there *can* be too much of a good thing.

Some time back, I was in a band with a drummer who had tremendous facility with polyrhythms, odd meters, and intricate patterns. The problem was, after going off on our flight of fancy, he wouldn't ground the rhythm with a definite hit. At one point I asked if he could give me a good ol'-fashioned bass drum and cymbal accent on the downbeat. He refused, claiming that "it was too obvious," and he wanted to avoid "cliches." Well, I have news for all drummers: Sometimes a cliché is just what's needed. It's what works. That's why it has become a cliché.

Being different for the sake of being different doesn't cut it. In spite of this drummer's virtuosity, his unyielding propensity to be hip and unconventional eventually got him fired.



### #7: Failing To Set Up Cues

This coincides with the last mistake, except that it pertains to all aspects of the music. Fills leading into a bridge, timbral changes from one section to another, dynamics, and solid endings are all components that other musicians rely on the drummer to provide. It seems simple enough, but you'd be amazed at how few drummers do it well.

### #8: Playing Too Much

This one should be obvious. So why do so many drummers continue to do it? It probably leads back to spending their formative years practicing on a rubber pad, and not spending enough time learning about *music.*

I once worked with a drummer who was quite competent, but who had a tendency to play the most inappropriate fills. There were crashes in the middle of a verse, fusion licks on a ballad, and the covering of vocal lines with double-bass riffs.

All too often, drummers get the notion that they need to develop more technique in order to become better players. But some of the greatest drummers have no better than marginal technique. They have great *ideas,* though. Chances are you have enough chops to be a great drummer. But great ideas take wisdom and talent. And that doesn't come from your hands or feet. It comes from your *head* and your *heart.*

### #9: Playing Too Little

As much as taste and time is emphasized, a good drummer is expected to light a fire under the band. Some drummers think they're being unobtrusive by simply playing good time. But from the perspective of the rest of the band, they're just polite bores.

### #10: Lack Of Confidence

There's nothing worse than a tentative drummer. Drummers, by nature, should see themselves as the leader of the band. There is no instrument more powerful, and drummers need to know that. Remember the old saying: "Put a strong drummer in a mediocre band, and suddenly they'll sound like a good band." It works the same way in the other direction. A great band with a *weak* drummer will sound like a lousy band. Take charge!

### Listen To The Music

Nowadays, I'll do an occasional gig on drums. I don't have the chops I once had, but I have enough. More importantly, I hear music in a broader fashion because my sense of musicality has improved. I let the music dictate what I play, instead of trying to impose what I can do onto the music. The end result is far better than when I played as if I had something to prove.

I look forward to those times when I get to play with a versatile drummer who is enthusiastic about performing, knows how to be supportive, plays imaginative parts, and can crank out exciting fills. Drummers like that don't come along that often. But when they do, you can bet I'll want to work with them again, and so will most other musicians. Those players just may not know *why.*

But I *do.* I used to play drums.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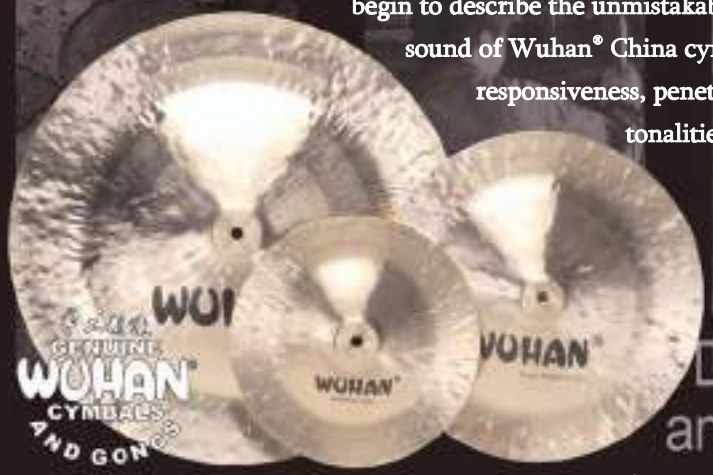


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# Drum Mic' Technology 101

## Part 3: How To Get Your Sound

by Andy James

In the first part of this series (July '03), we learned what sort of microphones there are, and how they're designed. Last month we discussed how microphones are powered, and how that power, along with other factors, affects their performance. In this concluding episode, we'll put the information to practical use, learning how to choose, position, and utilize microphones to achieve an optimum drum sound.

### Miking The Drumkit

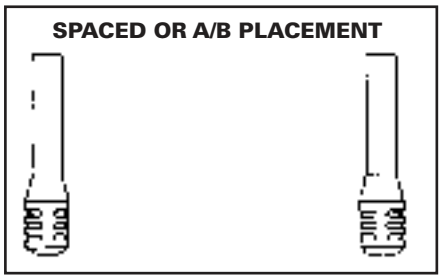
In most live and studio environments, the drumkit is "close-miked." This means that each drum has its own microphone in its own independent channel on the mixing console, for processing the sound of the drum individually. Choosing microphones with tight polar patterns helps to isolate sound from each drum. In cases when sharing a microphone on two or more toms is necessary, choosing a microphone with a wider polar pattern is advisable.

The snare drum and bass drum require mic's that can handle very high sound pressure levels (SPLs), so a dynamic microphone is usually used for those applications. Overhead and cymbal applications are picked up best by a flat-response condenser microphone.

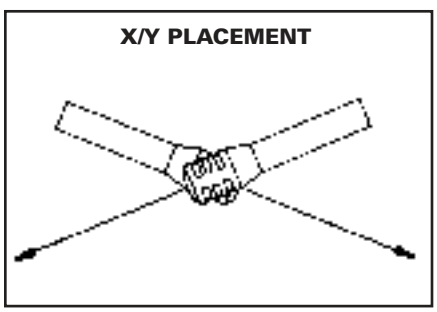
### Overhead/Cymbal Mic's

The overhead/cymbal microphones (including separate hi-hat and ride cymbal mic's) are primarily for short, high-frequency bursts. So the capsule of the microphone should be designed for such high-frequency transients.

There are two commonly used microphone techniques for achieving good results on cymbals. "Spaced" or A/B placement is the most common. This technique involves two identical microphones that are spaced 3' to 10' apart above the drumkit, usually 24" from the top of the highest cymbal. Location is crucial, and the possibility of phase cancellation exists. But the overall stereo image is very good, and pickup is extremely even over the entire kit.




Alternatively, the "X/Y" placement uses two cardioid microphones of the same type, placed as close as possible to each other and facing each other at an angle ranging from 90° to 135°. (This is also known as "coincident placement.") The face of the microphone is aimed directly at the sound source, pointed down in the case of overhead drumkit miking. Sound arrives at both microphones at nearly the exact same time, thus eliminating the possibility of phase cancellation. However, the stereo image is not as wide as with A/B placement. Also see the diagram of the six most commonly used stereo techniques.




### Ride Cymbal

Placing the microphone 2" to 4" from the bell of the ride cymbal gives you a sharp, cutting ride sound. Placing the mic' 5" to 6" from the ride will usually result in a big, swishy sound with less definition and more ring.

### Snare Drum

The snare drum is the most piercing drum in the kit. It produces extreme transient attack, with little or no sustain. Attack energy of a snare drum is usually in the 4,000 - 6,000 Hz range. Close microphone placement—within 1" of the top head—will result in a very sharp attack, and a very effective pickup of stick sound, including cross-sticking. It will also help out in live use for accurately controlling electronic processing equipment associated with the snare drum, such as noise gates, compressors, and limiters.

Far placement—3" or so from the top head—will result in reduced attack, and a much rounder, warmer sound. Depending on the pattern of the microphone, you will also start to introduce other drums on the drumkit into the pickup area of the snare drum microphone.

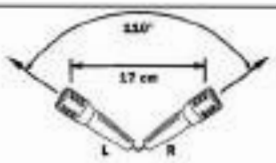
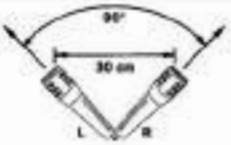
The overall sound is much "roomier," which can be beneficial if you're recording in a good-sounding room to begin with. However, the farther away the microphone is from the snare drum, the more likely it is to introduce phase problems with other microphones that are picking up the same sounds on the kit.

### Bass Drum

For every documented way to mike a bass drum, there are 1,000 other opinions on the subject. The energy generated by the kick drum is focused in two areas: very low-frequency timbre, and attack. The attack tends to be in the 2,500 - 5,000 Hz region, while the low-frequency timbre is in the 30 - 150 Hz region.

On the subject of bass drum miking, I can't think of a better example than John Bonham, who had arguably one of the best rock bass drum sounds ever record-

## Commonly Used Stereo Miking Techniques

| STEREO PICKUP SYSTEMS | MICROPHONE TYPES | MICROPHONE POSITIONS | |
|---|---|---|---|
| X-Y | 2 - CARDIOID | AXES OF MAXIMUM RESPONSE AT 135° SPACING: COINCIDENT | |
| ORTF (FRENCH BROADCASTING ORGANIZATION) | 2 - CARDIOID | AXES OF MAXIMUM RESPONSE AT 110° SPACING: NEAR-COINCIDENT (7".) |  |
| NOS (DUTCH BROADCASTING FOUNDATION) | 2 - CARDIOID | AXES OF MAXIMUM RESPONSE AT 90° SPACING: NEAR-COINCIDENT (12".) |  |
| STEREOSONIC | 2 - BIDIRECTIONAL | AXES OF MAXIMUM RESPONSE AT 90° SPACING: COINCIDENT | |
| MS (MID-SIDE) | 1 - CARDIOID 1 - BIDIRECTIONAL | CARDIOID FORWARD-POINTED; BIDIRECTIONAL SIDE-POINTED; SPACING: COINCIDENT | |
| SPACED | 2 - CARDIOID OR 2 - OMNIDIRECTIONAL | ANGLE AS DESIRED SPACING: 3-10'. | |

ed. My friend Neil Citron, who is an active musician/producer and the head engineer at Steve Vai's Mothership recording studio in Los Angeles, had this to say about achieving the "Bonham sound":

"I've recorded a drummer by the name of John Hyde, who was in a band called Detective. They were on Swan Song Records, which was Led Zeppelin's label, and they toured for a few years with the band. John Hyde gave me insight into Bonham's drum tuning and style, which he incorporated into his own sound. Hyde used a 26" kick drum, with the heads just barely tight and no hole in the front head. We miked his kick with a Neumann FET 47 on the front head, placed dead center and back a few inches from the head to get the real sound of the drum, not just the attack. I then used an AKG C12 for a mono room mike about six feet back, level with the kick drum. The sound was *huge*. It was Bonham."

Neil adds, "The drummer's personal sound must be a consideration. But you always need the same things to get a big sound: great mic's and a great drummer who knows about tuning."

### The Hole Story

The first question anyone asks when it comes to bass-drum miking is whether or not to use a front head on the bass drum, and whether or not to cut a hole in that head if you do. Then you get into choices of how big the hole should be, and where it should be placed.

With a large hole in the front head—especially in the center—the drum tends to have little or no sustain. But the "thud factor" is great. Placing a smaller hole off to the side of the front head helps to maintain some of the tonal quality of the drum, while still allowing access to the inside of the drum to get the microphone where you need it and/or adjust any muffling.

You should be aware that the size of the hole in the front head affects more than the drum's sound. It also affects the way the drum feels while you play. Pedal response changes as you increase or decrease the size of the bass drum hole.

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With no hole at all, air is trapped inside the drum. When the beater hits the drum, that air quickly rebounds off the front head, causing the batter head to be more responsive.

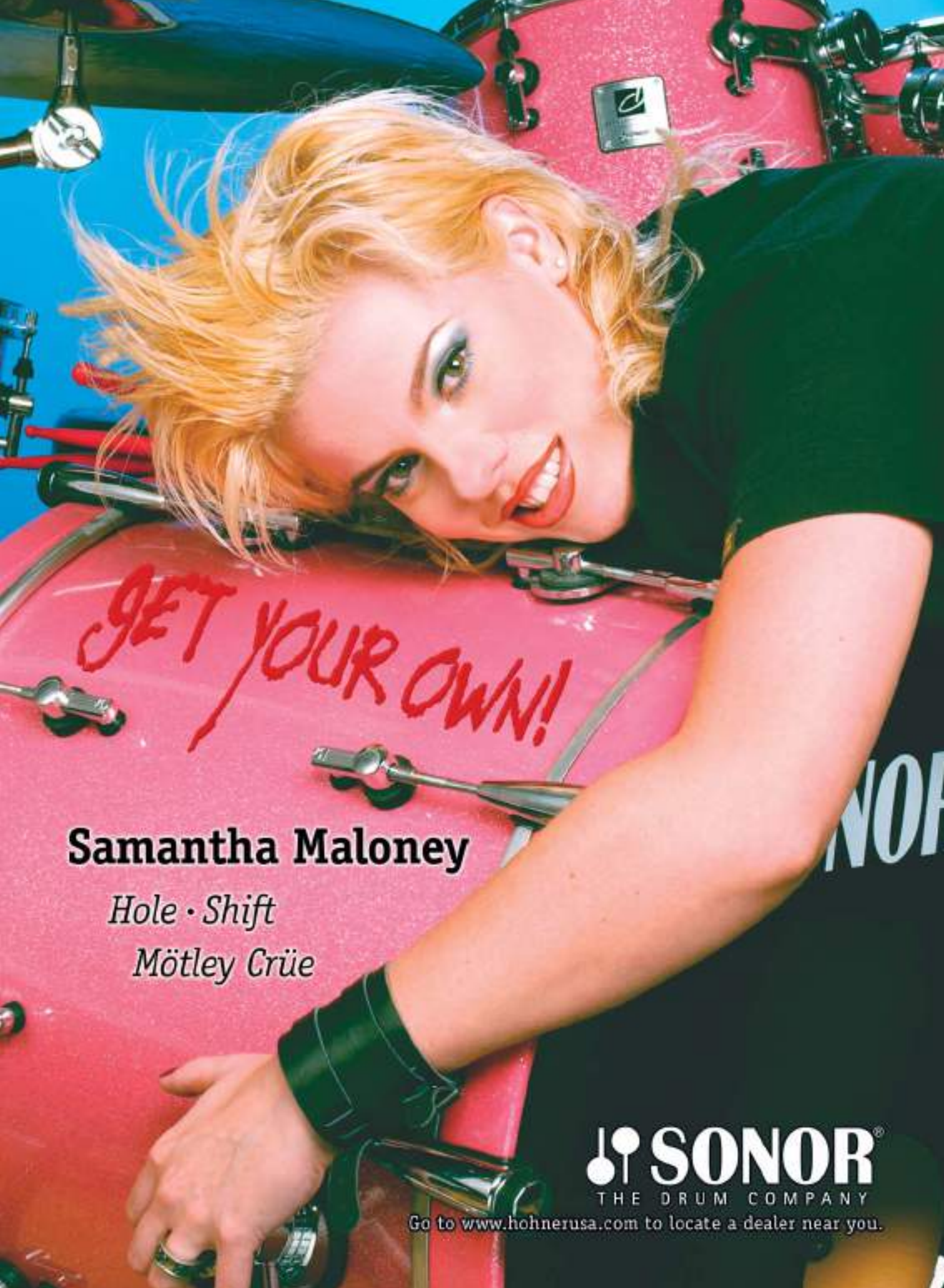
When you start releasing the air inside the bass drum by cutting a hole in the front head, the response is reduced—ultimately to a point where there is zero rebound of air off the batter head, and thus very little rebound of the beater off the batter head. This isn't necessarily a *bad* thing. A lot of drummers prefer the feel of a less responsive batter head, and will cut a large hole in the front head specifically to obtain this desired feel.

### Toms

As with snare drum mic's, tom mic's are generally placed approximately 1" from the top head. When using one microphone to pick up two different toms, you need to be aware of the issues of pattern and sensitivity, and make sure you've chosen the right microphone for the application.

Years ago it was popular to remove the bottom heads of toms and place the microphones inside them. This provided terrific isolation for miking purposes, but dramatically altered the acoustic sound of the drum. Today, most drummers prefer the sound of double-headed toms, which generally dictates the use of external mic's as described above. However, there are ways to mount a microphone inside the shell and run the mic' cable out of the drum through the drum's air vent. The May EA system is designed for this specific purpose on toms, as well as for kick drums and snare drums.

Internal miking of this sort again offers superior isolation qualities, and is said to capture the full tonality of the drum. However, your level of control over the mic's exact positioning is limited. In addition, some of the attack from the stick hitting the drum can be lost due to the mic's placement inside the drum, rather than close to the head. It's a matter of what sound you wish to emphasize, and what other factors you need to consider (very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# Sound Decisions

Here's a sampling of drum microphones that are popular for live and studio applications. (Studio-exclusive mic's are a sophisticated breed unto themselves.) It's by no means a comprehensive list of every model from every manufacturer. Check with your local drumshop or pro audio department, or go to the manufacturers' Web sites for further information.

### Bass Drum Mic's

AKG D112 and D550
Apex 120 and 125
Applied Microphone Technology M40
Audio-Technica AE2500 and ATM25
Audix D4 and D6
Beyer Opus 65, M88 TG, and TG-X 50 MKII
CAD KBM412
Electro-Voice N/D 868 and RE20
K&K Dyna B07
Samson Q Kick
Sennheiser E602 and MD421
Shure Beta 52 and Beta 91

### Tom Mic's

AKG D440 and C418
Apex 126
Applied Microphone Technology A95
Audio-Technica AE3000 and ATM25
Audix D2
Beyer Opus 62, TG-X 5, and TG-X 10
CAD TSM411
Electro-Voice N/D468
K&K Dyna ST8
Samson Q Tom
Sennheiser E604 and MD421
Shure Beta 56, SM 57, Beta 57A, and Beta 98D/S

### Snare Mic's

AKG C418
Apex 126
Applied Microphone Technology A95
Audio-Technica ATM35
Audix D1
Beyer Opus 62, TG-X 10, M 201 TG, and M 422
CAD TSM411
Electro-Voice N/D468
K&K Dyna ST8
Samson Q Snare
Shure SM57 and Beta 57A

### Overhead/Hi-Hat/ Cymbal Mic's

AKG C430, C480, and C451B
Apex 190
Audio-Technica AE5100
Audix ADX50 and SCX1
Beyer MCE 84 and M 422
CAD GXL1200
K&K Hot Hi-Hat
Shure SM81, KSM27, and KSM37

**Web Sites**

**AKG:** www.akg.com
**Apex:** www.apexelectronics.com
**Applied Microphone Technology:** www.appliedmic.com
**Audio-Technica:** www.audio-technica.com
**Audix:** www.audixusa.com
**BeyerDynamic:** www.beyerdynamic.com
**CAD:** www.cadmics.com
**Electro-Voice:** www.electrovoice.com
**K&K:** www.kksound.com
**Samson:** www.samsontech.com
**Sennheiser:** www.sennheiserusa.com
**Shure:** www.shure.com

noisy environment, streamlined kit appearance, quick setup and breakdown, and so forth).

### Hi-Hat

There are two techniques for hi-hat miking: top placement and bottom placement. Positioning the mic' above the hi-hat (pointing down or at an angle to the top cymbal) will give you a crisp "chick" sound, with lots of stick definition and a sharp, open hi-hat sound.

Bottom placement gives you more "meat" to the hi-hat, with less stick definition. This technique is usually used for a more "special effect" hi-hat reproduction.

### Go For What You Like

One final, very important note: When choosing a microphone for a certain application, there is no set "standard" that you have to live by. My opinion is nothing other than just that—an opinion, based on my own personal experience and research. My advice to anyone is: Try whatever you want, and then ask yourself, How does it *sound*? If it sounds good and serves your needs, then you've succeeded in your quest.

*Andy James has toured with Savatage, The Zeros, and David Sweet. Since 1998 he's been a busy session drummer in Southern California, Seattle, and Miami.*

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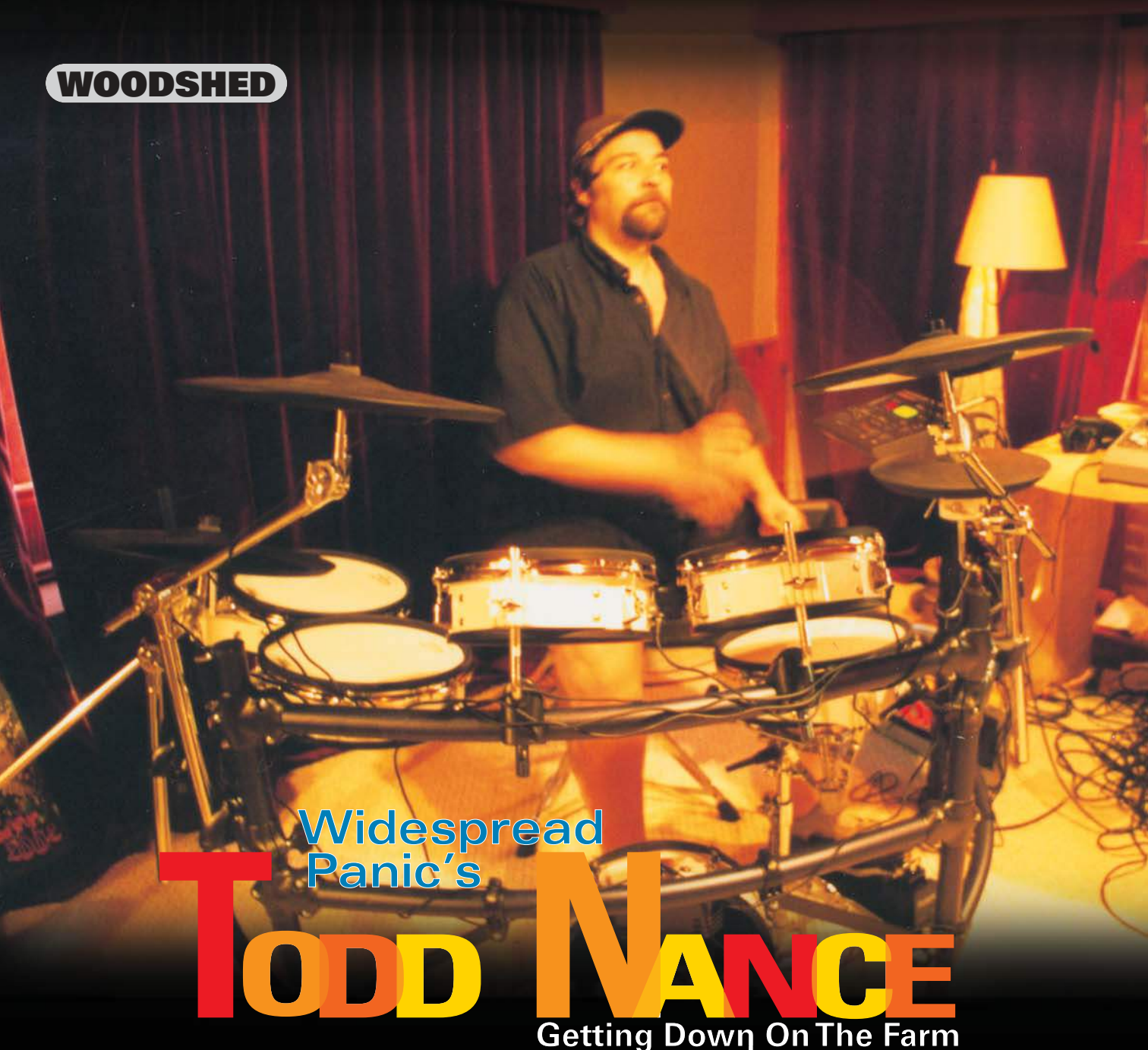


# Widespread Panic's TODD NANCE

## Getting Down On The Farm

by Will Romano

Widespread Panic drummer Todd Nance is livin' large. When not rhythmically conversing with percussionist Domingo "Sunny" Ortiz, Nance spends his spare time on his swanky 116-acre farm located in Comer, Georgia, twenty miles east of the music Mecca, Athens.

"I like to keep a little buffer zone around me for privacy," says Nance. "I like the fact that I'm not on top of anyone and that I'm too out of the way for someone to drop in."

Todd says that he and his wife, Tammy, have been renovating and adding on to their ranch-style abode for over a year. "Most of the inside was redone, the floors in the kitchen were completely ripped up, and the house has had two additions tacked on," he explains. "We also just purchased the neighboring land and have made that part of our property."

Mirroring his personal life, Nance's professional career screams "more is more." Widespread Panic's 2002 release, *Live In The Classic City*, was a robust three-CD package—an ultimate ode to the road by a time-tested jam-band known for extended sets and extensive touring. This year the band released the well-received studio album *Ball*. Of late Nance has also worked with alt.country rockers Barbara Cue, as well as a Widespread Panic-Vic Chesnutt collaboration called Brute.

One would think that this guy's home setup would be monstrous, given the plot of land on which he lives and his many different side projects. Guess again. Todd's recording space is a dimly lit, heart-of-pine paneled, medium-sized room purposefully lacking in equipment. Nance doesn't even set up his trusty six-piece tobacco sunburst finish DW kit he uses on the road.

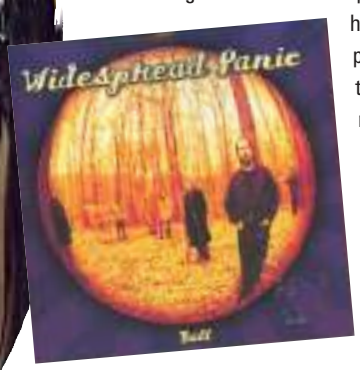
"I've been trying to make the studio as small and user-friendly as I possibly can," the drummer explains. "I don't like a lot of wires and stuff around. My goal is to be a technician for five minutes and a musician for fifty-five, not the other way around."

Nance's bare essentials include a '63 Gibson ES-330 electric guitar, a Washburn acoustic, an IBM laptop, a Roland 880 digital recorder with onboard effects and EQ, a Boss Dr. Rhythm drum machine, Line6's POD amp simulator, one Audio-Technica 4033 condenser mic' to capture his vocals and acoustic guitar tracks, a Roland V-Drums kit, his "lazy-ass chair," and a prized painting by artist Keith "Scramble" Campbell.

"The first thing I do when I come in this room is strum an 'A' chord," says Nance, who has contributed drumming *and* writing to the past several Panic studio releases. "I'll have some idea in my head and try to find it on the guitar. Usually, because I'm a drummer, I'll find some rhythmic thing to strum. At that point I'll usually think up some kick drum pattern as well."

This method is quite different from the early days, when the Panic boys lived and wrote together in the same flop in Athens. "I used to stay at the mic' for hours and strum chords with those guys," Todd recalls. "When everyone moved out and got married, it changed the dynamic of how we write music. Now I have to get my crap together before I approach them with an idea. But at least they allow it. Some bands won't listen to the drummer's input. That's the great thing about Panic: It's always a joint effort."

But, Todd, you do so much songwriting and recording at home, do you ever get a chance to play drums? "Oh, yes," Nance replies. "I always do paradiddles just to keep from being rusty. And I do practice over at Brown Cat, our management office. I'll have a nice big spot for the drums [at home] in the near future. There's a small house out there on the new plot we just purchased, and I'm thinking about turning it into a recording and rehearsal space. I wouldn't have to leave the premises. How's that for keeping me down on the farm?"



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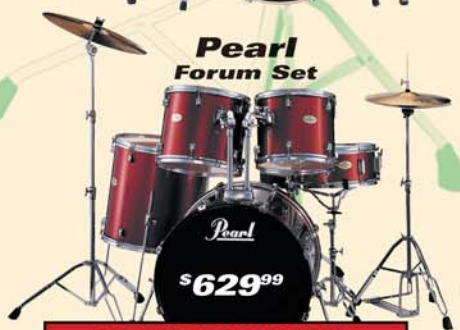


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# Wayne Shorter

## Speak No Evil—About Drummers

by Ken Micallef

I don't care if my drummers have metronomic time," says tenor sax legend Wayne Shorter. "I want them to be ready for whatever happens, but not with time that is scientific—not that kind of perfection. I want it to be elastic. Imperfect is more perfect than perfect."

Since joining Art Blakey's Jazz Messengers in the early 1960s, Wayne Shorter has worked with some of the greatest drummers in jazz. Widely regarded as *the* most important jazz composer of the 1960s and '70s, Shorter supplied the compositional foundation and free-wheeling attitude of Miles Davis's '60s quintet, which featured the great Tony Williams on drums. Later, he helmed innovative jazz/rock outfit Weather Report. Shorter's latest album, *Alegria*, is a large-scale orchestral recording featuring drummers Terri Lyne Carrington and Brian Blade.

As individual as ever, Shorter has very specific ideas about composition. "The beginning and ending of a song is kind of artificial," he says from his home in Florida. "Life is a work in progress, and so are the things that you do that reflect it. In reality, a piece of music is never finished. I think the things we call songs and tunes are like the branches of a tree—there is historic growth and a story to tell."

Shorter quotes Miles Davis often, imitating the jazz genius's raspy voice. And Shorter's recollections allude to what he looks for in his current drummers. "Miles said that certain people were acting out when they played," Shorter says. "Miles said he was tired of hearing music that *sounded* like music all the time. You know how John Wayne walks and swivels, how he's got that funky walk? Or how Humphrey Bogart punched a guy? Miles would say, 'Can you play that?'"

### Art Blakey
(with The Jazz Messengers)

Art's big cymbal sound had a built-in backbeat. It was like a backbeat cymbal with a spray. Art didn't always play a heavy 2 and 4 on the hi-hat. When he played with Thelonious Monk in the trio, he was smooth. Art was one of the few drummers who really understood Monk.

Art was a powerful drummer, but he really wanted to be a pianist. Did you ever notice on Art's records that when the piano player takes a solo, Art goes way down in volume? He would ride with the emotion of the solo, and he made sure that the piano was out front. It was his appreciation of the piano. One of the last things I saw Art do before he passed away was sit at a piano and play "As Time Goes By."

**Shorter with Tony Williams, circa 1996**

### Tony Williams
(with Miles Davis)

Tony Williams was playing loud one night at the Plugged Nickel. The people were saying, "The drummer is too loud." Miles said [whispers], "Leave the drummer alone." He saw that Tony was growing. It was not just the volume. There was something going on with what he was doing.

Tony and his father tap-danced. Tap-dancing can really get explosive, and I think it was a precursor to modern jazz

drumming. One time with Miles, we were playing in Connecticut at a club called Lenny's. Tony's dad came in. Tony got up from the drums and they did some footwork while we were playing this real hip stuff. I think it was on "Milestones." It was not some old-fashioned stuff. They were tapping across the barline. It was seamless, organic.

Tony's drumming changed. He crossed into the pop world without actually giving up anything.

### Philly Joe Jones

Philly Joe was one of the greatest cats. He was super hip within the straight-ahead, but he also had a way of destroying what he called "playing in a box." Miles used to say, "It's nice when you can play across the barlines, ya know. Just crash through that sucker." With some guys it's all measured. But when a drummer has no need for sectioning things off—and still nobody gets lost, and it's done with noble, majestic, and sincere intentions—it's actually magnetic. It's a door that's open to welcome people.

### Elvin Jones
(*Juju, Speak No Evil, Night Dreamer*)

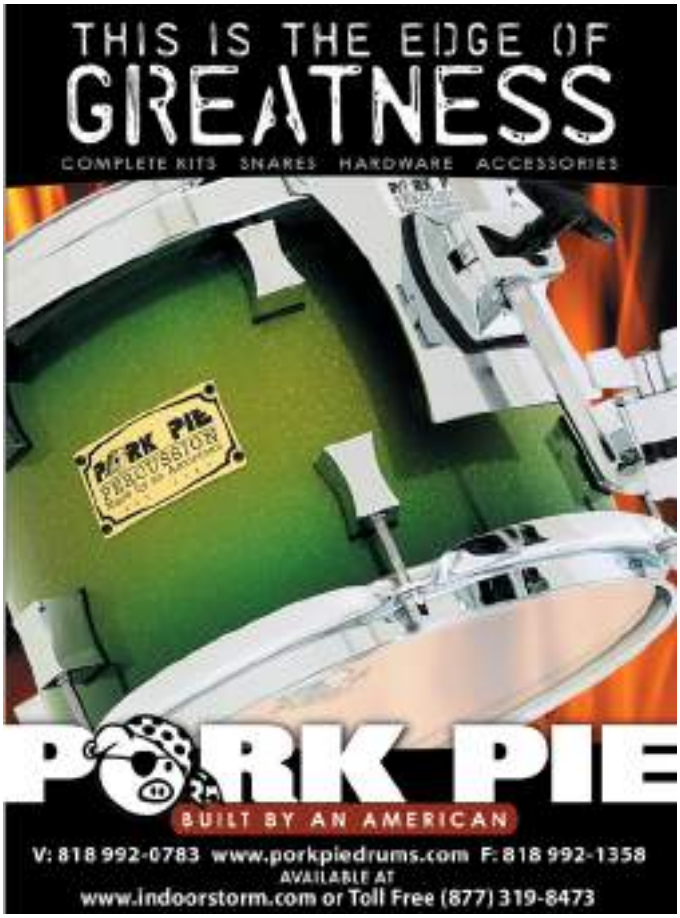
Elvin has a way of playing that was totally new to the public. There's something that happens when some people play music that *sounds* like music. They're dealing with the formality, the ceremonial, the foundation—like a great ballet dancer, with all that training. It's complex. Then, ten years later, they perform something that comes from their whole humanistic being. You can't see all the training. All you see is the beauty. Elvin still has all that stuff. With him, it's a composite of the life flow as he improvises what he sees in life.

We had a good ol' time on those sessions. There was never any rehearsal, just like with Miles. I always liked it when Elvin was demonstrative about something. He was always for real. He would never fool around in the studio, working on something before the session started. He didn't touch the drums until it was time to play. I noticed that about a lot of the greats. Miles never touched his horn when he was off.

## The Shorter List

Some of the great drummers Wayne Shorter has played with:

**Brian Blade • Art Blakey • Terri Lyne Carrington**
**Joe Chambers • Peter Erskine • Eric Gravatt**
**Omar Hakim • Elvin Jones • Philly Joe Jones**
**Narada Michael Walden • Tony Williams**



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# A Different View

**Joe Chambers**
(*Schizophrenia, Et Cetera, All Seeing Eye, Collector, Adam's Apple*)

Joe Chambers plays in the way he speaks about life. He always gives the impression that he is very serious, very straight-faced. Then he says something, and you realize how very funny he is.

**Narada Michael Walden**
(Weather Report, *Black Market*)

Narada's groove was very natural. He had a sunny presence. Sun emanated from his rhythmic self. His rhythmic accompaniment was uplifting, never going down into the floor. It just flowed out of him, and he would take the heavy edge off anything that had a low sound.

Low sounds can slow things down. Michael's drum beat would add transparency.

**Peter Erskine, Omar Hakim**
(Weather Report)

We noticed that the drummers from the rock era didn't have that forward motion in their bones. A drum beat should have a warhead, a middle, and a tail. The way it arrives, it seems like every beat is "one-one-one-one." There is no "one-two-three-four." With some of the drummers we had in Weather Report, we had to pull out their forward motion.

You know, Miles could tell how a person would play by how he walked. A musician would think he was coming in for an audition with Miles, but Miles was watching his "body English." The guy would play, and then he would ask Miles what he thought. Miles would say, "Do you talk to your girlfriend like that?"

**Eric Gravatt**
(Weather Report, *I Sing The Body Electric, Sweetnighter*)

Eric was the one. Miles wanted him, but he came with us in Weather Report. Eric is teaching now, and he is still explosive when he speaks. He had bounce in his rhythm that would bounce off the floor and carry the music up to the ceiling. He had this ethnic sound—the continent of Africa—but with grace. He has a dignity and the flavor of Africa, and of metropolitan cities, all with the element of surprise.

**Terri Lyne Carrington**
(*Alegria, High Life*)

Terri Lyne has it all—all of the knowledge of how to do this. I heard her once at Zildjian testing cymbals. She was imitating Art Blakey, Max Roach, Elvin, and Tony, and doing it perfectly. She said she felt like going through some history, and I heard her.

**Brian Blade**
(*Alegria, Footprints Live!*)

Brian is a phenomenon. He can go triple pianissimo and still have power. No one says, "I can't hear the drummer." He is a meganova. With him, barlines or things like that are never spoken of. Where we are now emotionally, dramatically, or even socially, it all fluctuates together like the tides of the ocean, the wind, and the rain.

"When a drummer has no need for sectioning things off—and still nobody gets lost, and it's done with noble, majestic, and sincere intentions—it's actually magnetic."

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# Tiny Kahn

by Ron Spagnardi

The bop era of the '40s saw the arrival of several somewhat lesser-known drummers. One of the most important was Tiny Kahn. "Tiny and I were both advocates of the small group approach to big band playing," said Mel Lewis. "He played basically the same with Stan Getz's small group as he did with Chubby Jackson's big band. Tiny had the flexibility to complement whoever he was playing with. He had a light bass drum attack, used the whole spectrum of the drumset, and played with simplicity amidst this constant subtle motion."

Tiny Kahn was born in New York in 1924 and began playing at age fifteen. Possessing a highly stylized approach—which he'd subtly adjust for different bands—Kahn played with Georgie Auld, Boyd Raeburn, and Henry Jerome, and was a key figure in the 1949 Chubby Jackson band. He later worked with Charlie Barnet and Stan Getz, and did a CBS radio show with Elliot Lawrence. Kahn was also a proficient vibist, arranger, and composer who contributed arrangements to the music libraries of the Chubby Jackson, Charlie Barnet, and Woody Herman bands.

Though somewhat underrated throughout his brief career, Kahn was among the most capable of jazz drummers, with a knack for making his bandmates totally comfortable. Though he had little technical flair and rarely engaged in displays of showmanship, Kahn was renowned for his superb timekeeping and melodic playing, the latter an obvious result of his arranging and composing background. Like Jo Jones, Kahn displayed an extraordinary sense of shading and dynamics. Never one to overplay, his soft pulse and loose feel—combined with perfectly placed fills—were tailored to the music, making him one of the most distinctive players of his time.

"Tiny brought the improvisational feeling of small band drumming to the big band," said Mel Lewis. "He played great fills and lead-ins that kicked the band along. He knew how to use space and never played too loud. Tiny was a straightforward player with a certain looseness, and his own kind of chops. His style was truly a combination of Davey Tough and a more simplified Max Roach. The man was an extremely musical player—a real listening drummer. His way of playing just worked."

## "He did what was necessary and knocked everybody out."—Terry Gibbs

Tiny Kahn died in 1953 at the age of twenty-nine.

*Excerpted from* The Great Jazz Drummers *by Ron Spagnardi. Published by Modern Drummer Publications.*

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# Todd Sucherman

## MORE THAN STYX

by Mike Haid

Robert W. Fritsch

Pearl

# Todd Sucherman

grew up in a musical household in the north-side suburbs of Chicago. Todd's father was a doctor and a former big band drummer, his mother was an actress/singer, and both of his brothers were musicians. So it's not strange to hear that Todd began playing drums at age two. By age six he was in a band playing gigs with his brothers. The boys played a wide variety of music, including songs by Styx, one of rock's most popular bands of the '70s and '80s, and local Chicago heroes.

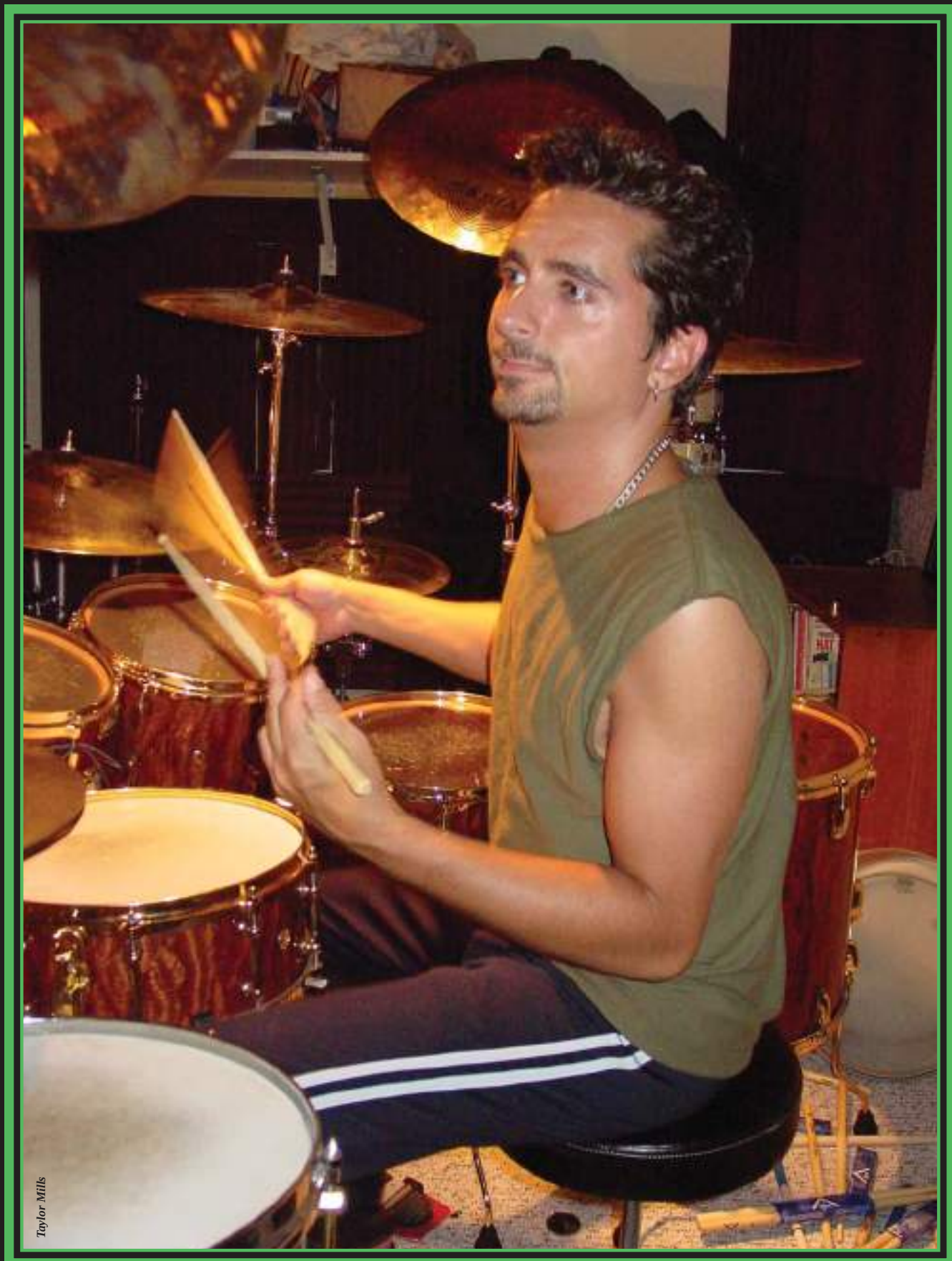
## As a young musician,

Todd had always dreamed of going to California. But little did he realize that one day he would combine the best of both worlds—drumming with Chicago-based rock superstars Styx and California pop icon Brian Wilson of Beach Boys fame.

Now a resident of Southern California, Sucherman is living out his dreams. But it didn't just happen by luck. Todd has paid his dues and developed his playing ability to a high degree. And he's learned from his father that being punctual and prepared will pave the way for success.

The drummer has recently finished recording new tracks for the next Brian Wilson solo release. He has a new drum loop CD, *More Than Styx*. And he can be heard with the revitalized members of that band on their latest, *Cyclorama*.

Sucherman was recently married, and at the wedding reception Brian Wilson and Styx performed. The following interview took place shortly after Todd and his bride returned from their honeymoon in Hawaii. In Todd Sucherman's world, hard work has certainly paid off.



*Taylor Mills*

# Todd's Styx Kit

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**B.** 7x8 tom
**C.** 8x8 tom
**D.** 8x10 tom
**E.** 8x12 tom
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**7.** 10" AA splash
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**9.** 13" AAX Stage Hats (closed)
**10.** 18" AAX Dark crash
**11.** 22" AAXtreme Chinese
**12.** 20" AA medium-thin crash

**Percussion:** various
**aa.** TreeWorks windchimes
**bb.** Rhythm Tech drumset tambourine
**cc.** Sabian finger cymbals

**Hardware:** Pearl, with 24k gold hardware
**Heads:** various Remo models
**Sticks:** Vater Sugar Maple 5B and Session models
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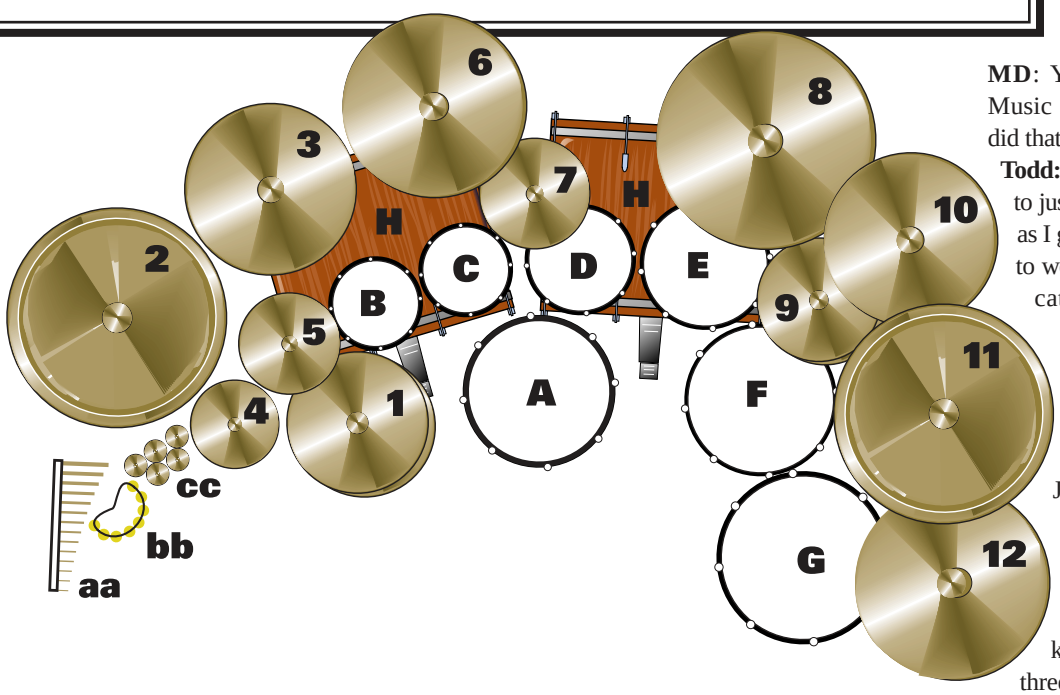



**MD:** What did your father teach you about drumming and playing music?

**Todd:** He was a meat & potatoes jazz drummer with that "four on the floor," feathering the bass drum style. He wasn't into bebop or any extreme drumming. He always told me to just "make it swing." He taught me to read music when I was five years old, because he knew that was important for my career.

Something else that my dad instilled in me that's so basic, but that very few people actually do, is to be on time and prepared. I saw that come to fruition in my early twenties, when I started doing a lot of session work and club dates. I would always be prepared for the gigs and learn the material from top to bottom. I would also be the first one at rehearsals and sessions.

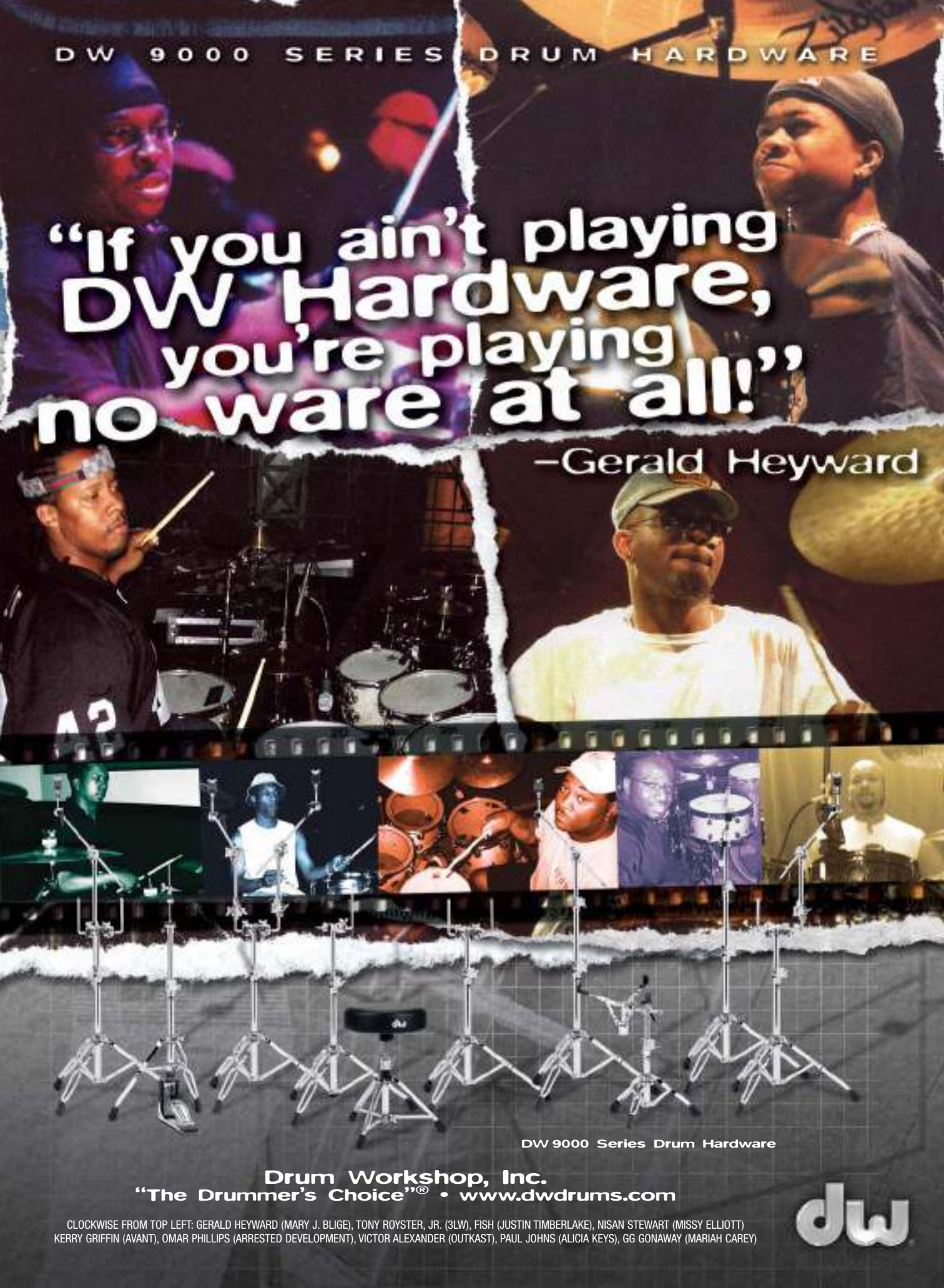
**MD:** You started doing session work when you were eleven?

**Todd:** My brothers were older than me, and they worked with guys who were older than *them*. So they just pulled me into the scene. I was also heavily into the whole school band thing. I was in the junior high school jazz band when I was only in the first grade, because I could read and I could swing. I was the only kid in the history of the Lincolnwood school district to spend eight years in the junior high band. [laughs]

**MD**: You attended Berklee College Of Music after graduating high school. What did that experience do for you as a player?

**Todd:** When I was younger I always wanted to just pack up and move to California. But as I got a little older I realized that I needed to work a little harder and get a good education. Since my main heroes, Steve Smith and Vinnie Colaiuta, went to Berklee, I figured that was the best place to go. I also wanted to study with Gary Chaffee. Ironically, I was the recipient of the Steve Smith Jazzmasters scholarship.

I knew that I was only going to be at Berklee for a year and that I had to make the most of it. So I really sought out players and teachers I knew I wanted to study with. The three teachers that had the biggest impact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CLOCKWISE FROM TOP LEFT: GERALD HEYWARD (MARY J. BLIGE), TONY ROYSTER, JR. (3LW), FISH (JUSTIN TIMBERLAKE), NISAN STEWART (MISSY ELLIOTT)
KERRY GRIFFIN (AVANT), OMAR PHILLIPS (ARRESTED DEVELOPMENT), VICTOR ALEXANDER (OUTKAST), PAUL JOHNS (ALICIA KEYS), GG GONAWAY (MARIAH CAREY)

on my playing were Skip Hadden, Ian Froman, and Gary Chaffee.

Gary was an amazing teacher. I would leave his house feeling like Moses coming down the mountain with the stone tablets. Gary was very methodical in going through all the polyrhythms and angular stuff. Ian Froman was more like an Elvin Jones, Jack DeJohnette, freeform-style teacher. Skip Hadden had a lot of weird conceptual things and esoteric exercises that helped me a lot with my reading. It was really great having all those schools of thought coming at me at the same time.

**MD:** Where did you go from there?

**Todd:** I went back to Chicago and started teaching the drum line at my old high school, which was the closest thing to a real job I've ever had. From there I was fortunate to rekindle relationships with players that my brothers had been playing with, which led to a lot of good working situations in town doing corporate parties and weddings. From there I started to get some session work.

At that time I put together what I thought was a smoking demo that showed all sorts of different styles I could play. I mailed it out to all the jingle houses, which numbered at least twenty at the time. I didn't get a single gig from that demo. I think my reputation at the time was that I was a little "chops slinger." I was getting calls to do gigs, but I wasn't getting calls for session work.

The only way I was able to get into the session scene was through a couple of musicians sticking their necks out for me. I have to admit that everything good that has happened for me in my career has come from someone recommending me. Within a couple of years I was doing twenty sessions a month. Moving to California didn't seem so important anymore.

**MD:** How did the Styx gig come about?

**Todd:** I was doing a lot of session work in Chicago, and the guy that did my cartage, Keith Marks, also did cartage for the guys from Styx. At that time, Styx wanted to rerecord "Lady" for a greatest-hits release, but their drummer, John Panozzo, was not well enough to participate. Keith recommended me, and I was called in to ghost drum for John on the "Lady 95" session. I had to play the drum part fairly close to the original, and I had to put tape on the toms to get that thuddy '70s sound. That was the genesis of my relationship with the band.

They called me back a couple of months later to record a very drum-heavy new song for their *Greatest Hits Vol. 2*. After recording that track, I had an inkling that the band wanted to tour. I felt that if I went in and nailed the song, I might have a chance to do the gig. We had already gotten along well, which is just as important as playing well, and it felt right. A week later they called and asked what I was doing for the summer. That was the summer of '96, and I've been a part of the band ever since.

**MD:** Was it difficult coming into the band under such unusual circumstances?

**Todd:** Sadly, through John's misfortune, I got the gig, and it was a very difficult time when he passed away. At the time I joined the band I was the only non-original member. During our first rehearsal, John was still alive, but in very poor health. I was chatting with his brother [Styx bassist Chuck Panozzo], and he told me that I was the second drummer he had ever played with. That blew me away.

It was surreal for me, because I had grown up as a fan of the band. The first tour I did with Styx was the *Return To Paradise Theater* tour, which had all the same elaborate stage props from the original *Paradise Theater*

## One With Everything

**Transcribed by Brad Schlueter**

The following examples showcase just a few of the impressive fills that Todd Sucherman plays on "One With Everything," the drum feature from the latest Styx release, *Cyclorama*. The first two begin at the 2:19 mark of the tune, the third and fourth at 4:33, and the fifth one at 5:25.

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tour from 1981. So for me, going from playing Budweiser jingles to playing in front of twenty thousand people every night was a bit of a culture shock.

Paul Carizzo

We went on tour again in the summer of '97, but did half as many shows because Dennis DeYoung wanted to work on a musical that he had written. It was shortly after that when I wasn't sure if anything was going to happen with the band in any sort of creative way. I could also see the writing on the wall in Chicago, because the jingle business was drying up. So I figured it was time to move to Los Angeles, which I had always wanted to do. So I moved to California and tried to get entrenched with some people in LA that I had known from Chicago.

**MD:** What happened with Styx at that point?

**Todd:** In 1998 Styx decided they were going to do another studio recording, which was the beginning of the *Brave New World* sessions. This began a rift between some of the bandmembers. Dennis DeYoung didn't like to travel and be away from home. So Tommy Shaw and I were having to fly to Chicago to do most of the tracking there. Ultimately, there were a lot of creative differences, and when it came time to solidify a tour, Dennis didn't want to go on the road. While this was going on, I was out working with as many different people as I could in LA, trying to get things happening for myself. That led to me playing on a couple of tracks on Brian Wilson's solo record.

A producer that I had worked with in Chicago, Joe Thomas, was working with Brian on his record. Eddie Bayers had done most of it, but he needed a couple more drum tracks to complete the record. And then I ended up doing two legs of Brian's first solo tour. That was a very exciting time in my life, because I also met the woman who would become my wife, Taylor Mills, during the process. She was one of the backup singers.

**MD:** What was it like working with a legend like Brian Wilson?

**Todd:** My time with Brian will always be a colossal highlight. Just to be in a room with him, watching him come up with harmony parts or stopping the band, pointing to someone, and saying, "You're flat," was amazing. The things that he can hear go way beyond what most of us can comprehend. It was a thrill for me to be playing a show with him, doing a song like "God Only Knows," and thinking that this song popped out of his head in about twenty minutes and became a classic.

**MD:** So what became of Styx at that point?

**Todd:** Styx picked up again in the summer of '99, and I had to bow out of a two-week tour

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*"The D6 was awesome right out of the box. In a recent TV performance with Lucinda Williams, the D6 shook the ground to the point where the high definition camera men asked me if I could please high pass the bass!"*
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*"The D6 delivers a crisp, modern sounding kick sound right out of the box and is also a useful mic to have in the locker for bass miking."*
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*"The first time I put the D6 in our drummer's (Rickie Fataar) kick drum was in sound check at one of our gigs. We didn't even get through the first 8 bars when he asked what I did to the kick drum sound. He said it was shaking the whole stage and that he could really feel the improved low end. The D6 is now part of our sound."*
*Paul Middleton, Front of House, Bonnie Raitt*

*"Love the D6-sounds so natural and does not color the sound at all. It literally took me 2 minutes on the first day of tour to get Matt Cameron's kick drum sound and I have not messed with it since.*
*Karrie Keyes, Monitor Engineer Pearl Jam*

*"In my 18 years of doing this, I have never received more compliments on my kick drum sound than I do now. I only travel with three things; two pieces of fussy English outboard gear and an Audix D6!"*
*Chris "Sully" Sullivan, Front of House, Jaci Velasquez*

*"I like the fact that the D6 has all the lows and can handle the SPL of large, low frequency drums, but still allows the drum to sound the same as it does acoustically. At Blue Man Group, we use many drums with frequency ranges that go even lower than average kick drums...the D6 does a great job of reproducing them accurately."*
*Ross Humphrey, Sound Supervisor, Blue Man Productions*

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# Todd Sucherman

of Japan with Brian. It broke my heart, in more ways than one, because my girlfriend was going to Japan without me. But Styx decided to carry on without Dennis, replacing him with Lawrence Gowan. We then had to wait for all of the legal matters to be handled before we recorded again. But in the meantime, we played over three hundred shows and got very tight musically and personally.

**MD:** After watching the *Arch Allies* concert DVD with Styx and REO Speedwagon, and hearing the new Styx CD, I sense an honest energy and more modern sound within the music.

**Todd:** I've been in many bands, and I have to say that this band never has a bad night on stage. These guys amaze me with the energy they put out five shows a week. They work hard, and the band has really made a major comeback. Since 1999, with all of the pop culture references to Styx, from *South Park*, to Adam Sandler's *Big Daddy* movie, to *Sex In The City*, to Styx music being used on TV commercials, the number of teenage and adolescent fans that come to the shows and buy the music has easily tripled.

**MD:** When you play the older Styx material, do you try to represent the drumming of John Panozzo in what you choose to play?

**Todd:** John was very active in his parts, but with a pretty straight-ahead approach. I like to incorporate more dense phrases or broken-up patterns. His parts were very interesting templates for me to do my own thing with.

Styx has never been a groove band or a "pocket" band. So with the new Styx music, my first priority is to play for the song, serve the music, and make it feel good. But there are definitely things I'm able to slip in. Something that Steve Smith did with Journey was that he was able to fit in very difficult little parts that would go completely unnoticed by most listeners. Only very observant musicians knew that he was doing it. That's something I've always strived for in my drumming. When you listen to what I play, it might sound like "boom, whack, boom boom, whack," but there's something going on underneath that adds a unique flavor—but nothing disruptive to the groove or the music.

**MD:** *Cyclorama* has a special energy that sounds like everyone's hearts, souls, and talents are pouring into each track.

**Todd:** We went about recording the songs for this new record from an honest place. We knew that there may be no radio, there may be no support, so let's do a record that we can really be proud of and record music that we really like. So nothing was tailored for any format, no eccentric producer was trying to get us to do something we didn't want to do, and no record label execs were pressuring us to write hit songs. I think that when you listen to this music, the honesty of our enthusiasm really comes across.

**MD:** Styx has quite a few special guest vocalists on *Cyclorama*, including Brian Wilson, John Waite, Jude Cole, Tenacious D, and actor Billy Bob Thornton.

**Todd:** Yeah, Glen Burtnik came up with a cool vocal arrangement of the Styx classic, "Fooling Yourself," from the *Grand Illusion* recording. It was a very Brian Wilson-sounding arrangement, and I thought it would be great if we could get Brian to sing on it, especially since Styx has never had any guest vocalists on their recordings. Since my wife and I are friends with Brian, I phoned him and asked him if he would do it, and he was totally up for it.

**MD:** Were there any challenging moments in recording *Cyclorama*?

**Todd:** Coming up with creative ideas can be challenging because it means everyone has to be patient while the ideas come together and take shape. One such track was "Fields Of The Brave." I had this idea to add a military snare drum part, overdub it separately, and then do press rolls going into the chorus to create sort of a battlefield vibe. I borrowed an idea from a friend of mine, Bobby McIntyre, which is to turn the snare drum over and play on the snare-side head with a close mic' and a room ambient mic' to create a huge marching drum sound. Then I closed my front bass drum head and struck it very softly with a mallet, and then compressed it until it sounded like a huge orchestral bass drum. And then I took two 19" crash cymbals, put hi-hat clutches on them for handles, and played orchestral crashes with them. This gave the song a regal vibe. It was great to see everyone in the control room get excited about this, because they were willing to indulge me for a couple of hours to put it together.

**MD:** On the song "Genki Desu Ka," the drum track is a drum loop from your *More Than Styx* loop CD. How did that project come about?

**Todd:** I met David Frangioni, who had done Steve Smith's drum loop CD and several others, through Tommy Shaw. David came out to a Styx show, and we began talking about the possibility of doing a loop CD. So we finally got it together, and David put an amazing team of engineers together to record it. Kevin Elson recorded it, which was a personal thrill for me because he recorded most of the Journey records.

**My first priority is to play for the song, serve the music, and make it feel good.**

We did two sessions and came up with about eighteen hours of grooves. Then they picked the grooves that they thought would be most useful for the CD. There's everything from Peter Gabriel- and Robbie Robertson-type grooves to huge John Bonham-style grooves. They took each groove and created ten or so variations with different effects to get maximum usefulness from each one.

**MD:** What drum setup did you use?

**Todd:** I used a conventional kit and then a hybrid kit with an 18" bass drum, 10" and 12" snare drums, China hats, and old 20" K crash-rides—crazy stuff like that. The *More Than Styx* CD contains everything I recorded with the conventional kit. If it sells well, they'll probably do another CD with the hybrid kit stuff. This session was done shortly before I received my Pearl Masterworks kit, so I used my old Sonor kit.

**MD:** Speaking of gear, you started your career as a Sonor endorser, then switched to Ayotte, and now you're with Pearl. What made you switch from company to company?

**Todd:** I've always loved the sound of Sonor drums. Over the years I've amassed a collection of my favorite wood-grain Sonors. Now they've stopped making those particular

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drums, along with the hardware that went with them. So the thought of taking any of those drums on the road was scary, especially if I needed parts.

I had established a relationship with Ayotte, because I had a couple of their snare drums and the people there were very dependable to work with in terms of support. Then, shortly after I signed on, the people that I knew at the company left and Ayotte became an Internet-only business. I knew my support would suffer with this new arrangement.

Around then Pearl came out with their Masterworks series, and I was *blown away* by the sound of those drums. Then Pearl offered a kit with African bubinga shells, which is my all-time favorite wood. Pearl also allowed me to custom-design the shells with a combination of different woods. So I had them build my shells with two plies of African mahogany on the inside, four plies of maple in the center, and two outer plies of African bubinga, which is also the finish of the shells. The hardware is all plated in 24K gold. And I really like the opti-mount hardware that Pearl offers. The drums are totally resonant.

**MD:** And what about cymbals?

**Todd:** I love the sound of Sabian cymbals, and the company has always been supportive of me. I have a hybrid setup of various cymbals. They made me a custom 22" AAXtreme China cymbal that is unbelievably loud and nasty. I also like the Chester Thompson Precision ride. It's got the characteristics of an old ping ride with a little more soul.

**MD:** I noticed that you alternate between traditional and matched grip when you play. How do you decide which grip to use?

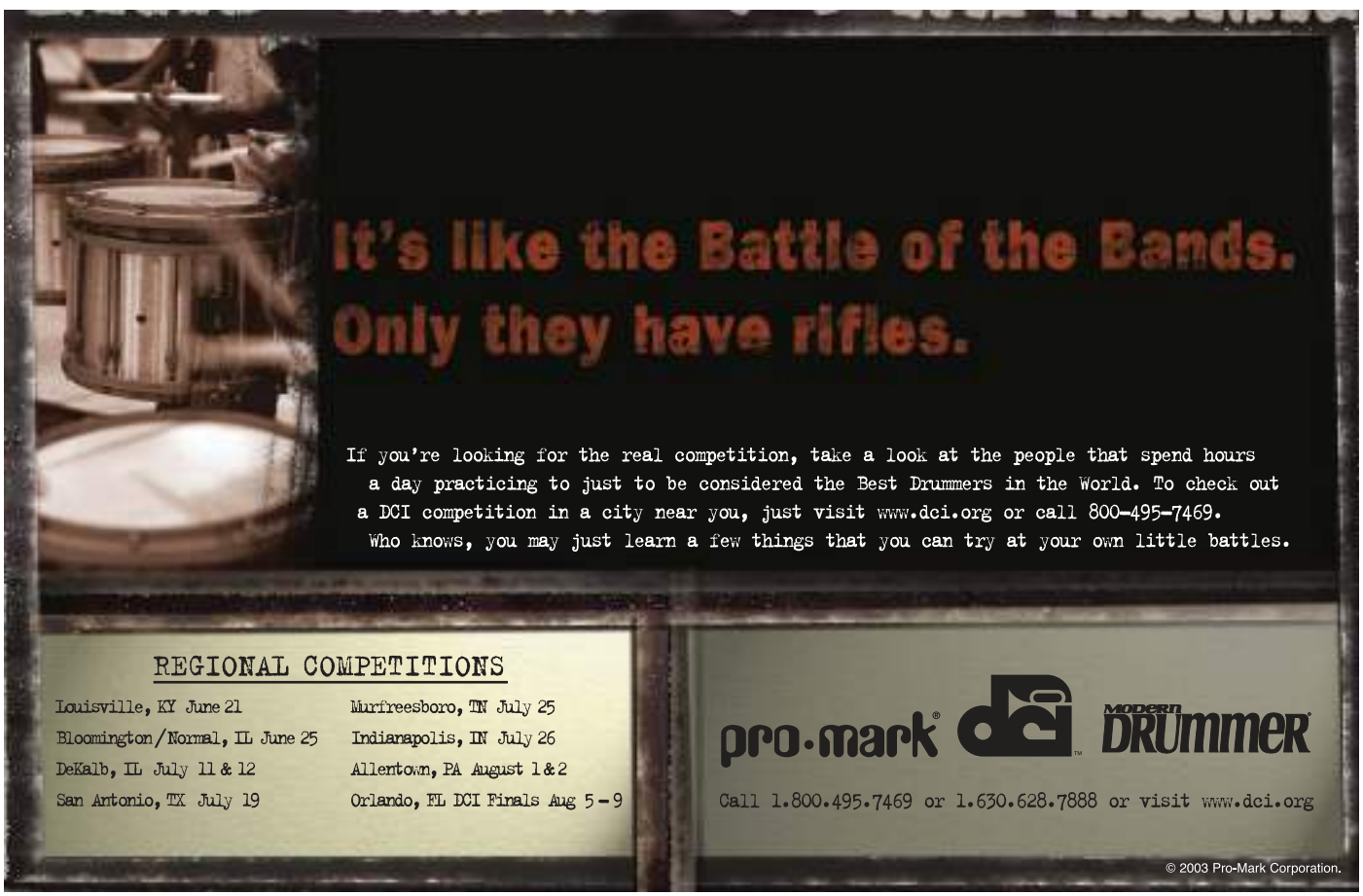
**Todd:** Some things just feel better playing one way or the other. It's a subconscious decision that just happens. For the more technical things or ghost-note-type grooves, traditional feels better because that's the way I was taught. For simple, bombastic grooves, or for ballads, I enjoy playing matched grip.

I remember reading an interview with Tony Williams in *Modern Drummer* where he was asked about switching grips, and he said that going from one grip to another was like a whole other universe, so why not learn both? For me, switching the grip instantly changes the way I approach the kit.

Traditional grip can take a toll on the hand when you're playing hard. I remember seeing Stewart Copeland playing with his hand taped up with duct tape, which is what led me to discover 3M Active Strips. They're essentially 3M's version of Bandaids, in a one-inch size, but they stay on your skin when you sweat and they add a nice gripped feeling to the stick. They're flesh colored, so they don't look like colored tape or gloves.

As for sticks, I've started using Vater maple 5Bs, and they feel great. It's a larger stick than what I normally use, but it's lighter in weight because of the maple. I just can't play a hickory 5B anymore because they feel too heavy.

I'm thirty-four, I've been playing drums for thirty-two years, and I can feel that I'm not twenty anymore. As I've gotten older, my seat height has come up a little, some of the cymbals have come down a little, and my snare drum is starting to tilt away from me, like the old-school Buddy Rich style. It's funny because I always thought of that style of snare placement as being such a square thing. But that's life, and you do what you have to do to keep working. Hey, I want to be playing when I'm an *old* man.



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## Tim Fee

Forty-two-year-old Tim Fee of South Amboy, New Jersey has been playing drums since his early teens. Influenced by the progressive drummers of the '70s—Bill Bruford with Yes, Carl Palmer with ELP—his personal style tends to focus on offbeat and odd-time playing.

Tim played with cover bands throughout the 1970s and '80s, then took a break until the late '90s. That's when he uncovered the '70s-era Ludwig kit (identical to Carl Palmer's) that his parents had given him when they realized he was serious about drumming. Re-inspired, he got serious again, attending clinics and watching educational videos to get his skills back in shape.

Today, Tim plays in a classic-rock band called the Rockdaddys (www.rockdaddys.com). The group plays the New Jersey club circuit, along with benefit shows and fundraisers. Tim has also become a drum collector and restorer, with a collection that includes a variety of snare drums and a vintage four-piece Slingerland kit. He also owns two 1960s Rogers kits, one of which he uses for small club gigs. Tim's primary set is a DW kit with Paiste cymbals.

## Michael Waldrop

Drummer/percussionist Michael Waldrop is the director of the jazz and percussion programs at Mesa State College in Grand Junction, Colorado. He's also a drumset artist, performing percussionist, and composer. He received a doctorate in musical performance from the famed University Of North Texas, where he performed and recorded three CDs with the school's acclaimed One O'Clock Lab band.

Michael is unusual in that he splits his musical focus between the classical and jazz worlds. On one hand, he's principal percussionist with the Grand Junction Symphony; on the other, he's the founder and director of the Western Colorado Jazz Orchestra. He's also an artist/clinician for Yamaha on classical marimba, and he leads his own jazz trio, for which he composes and plays drumset.

In addition to Michael's solo and orchestral classical performances on marimba, he has appeared on drums with such artists as Eliane Elias, Randy Brecker, Della Reese, Frank Gambale, and David Friedman. His latest trio CD, *Triangularity* (mwaldrop@mesastate.edu) blends contemporary jazz with classical and world music.

## Jackson Baugh

While growing up as a Detroiter who was transplanted from West Virginia, Jackson Baugh was exposed to everything from rock, Motown, and ethnic music to the country music of his heritage. From there, his musical studies led him to add classical and jazz to the mix.

Drum greats like Gene Krupa, Max Roach, and Louie Bellson helped fuel Jackson's early interest in drums. Simon Phillips, Steve Gadd, Chester Thompson, Steve Smith, and Neil Peart were influential in his formative years. But the drummer cites Jeff Porcaro as his strongest influence, owing to Jeff's ability to support any project while still expressing his own musicality.

Starting as a pre-teen drummer in a country-rock band with relatives, Jackson went on to play in many rock and jazz bands, and to do studio sessions. In the late 1980s he chose to focus on Christian music, reflecting his personal convictions. Up until last year he recorded and performed with popular Detroit-based Christian bands Rhev 21 and Times7. More recently he's played with vocal group Men Of Grace, Nashville recording artist Rhonda Hanson, and his own project, Kindred Nation.

Jackson plays a fifteen-piece Slingerland kit with Zildjian cymbals. He also carries an arsenal of Latin and Middle-Eastern hand drums and percussion instruments. This, he says, reflects his upbringing in a neighborhood of predominantly Middle Eastern neighbors, just a half-mile away from the rhythm of southwest Detroit's Latin community.

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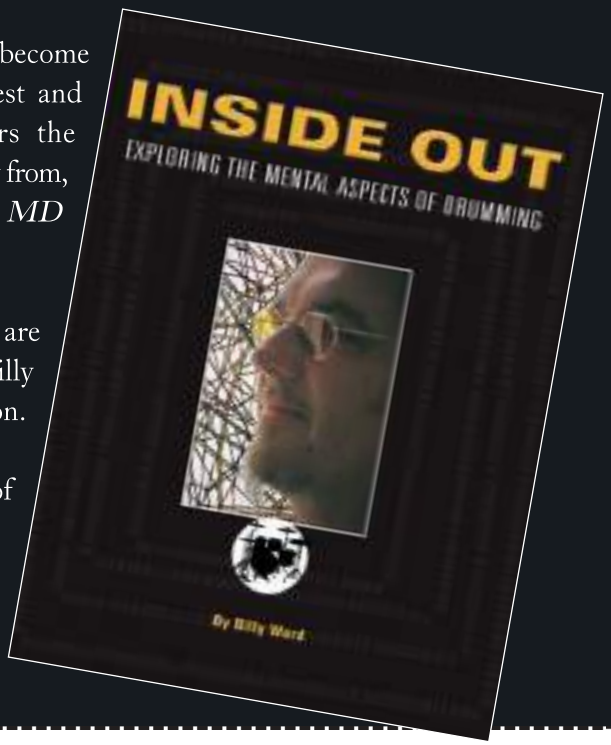


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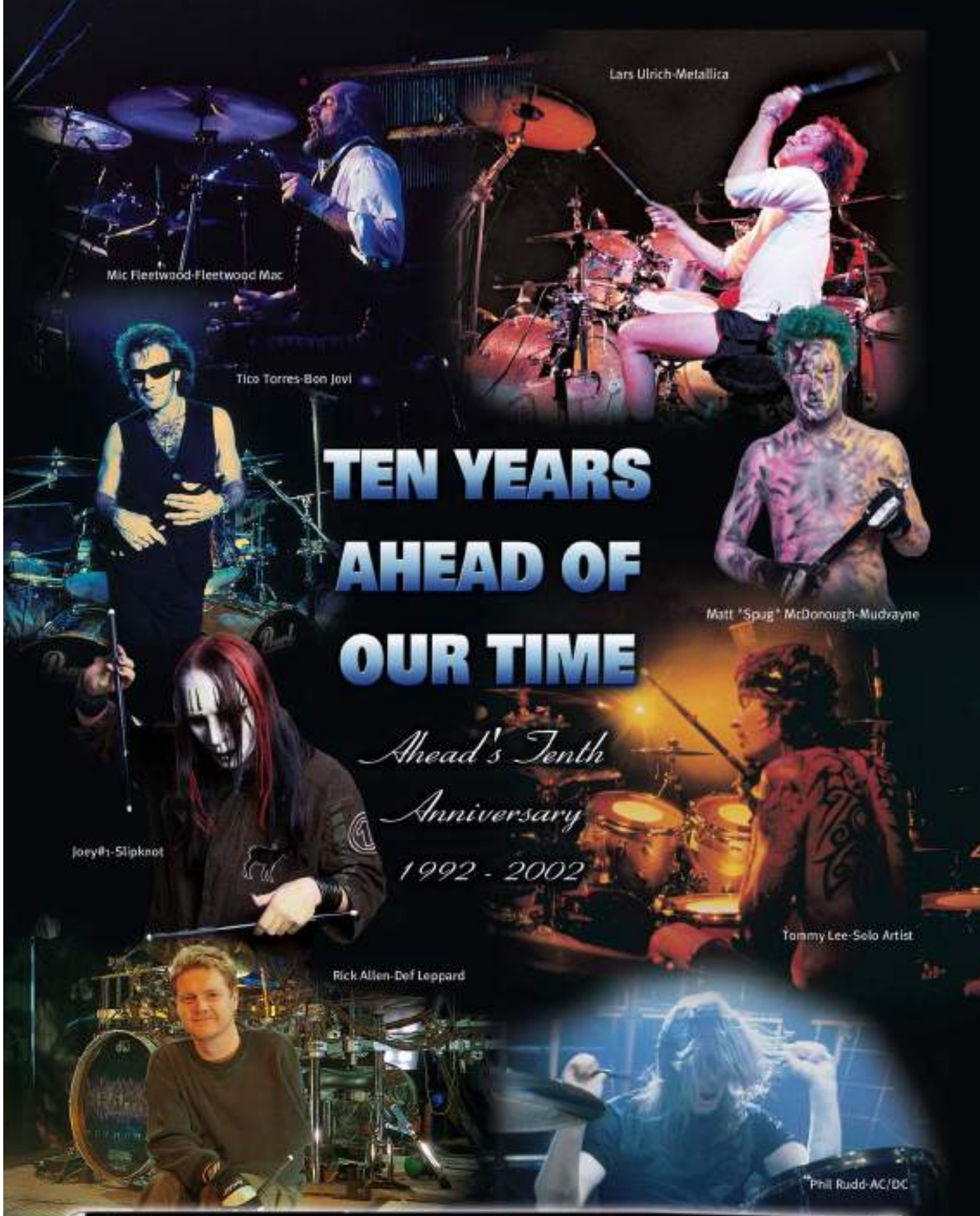


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# Evans Products

## Pushing The Envelope In Percussion Accessories

by Rick Van Horn

At J. D'Addario & Co.'s Farmingdale, New York headquarters, you can sense a "hum" in the air. It's partly the hum of manufacturing machinery. But it's also the hum of activity, energy, and excitement. This is a company dedicated to forward motion in every aspect of its operation.

The focus of this story is on only one of D'Addario's product lines: Evans drumheads and accessories. (The company is also the world's largest manufacturer of musical instrument strings and other accessories.) So before we examine today's D'Addario/Evans operation, a little history is in order.

### From The Beginning

In 1956, a drummer named Marion "Chick" Evans tacked some plastic film onto the wooden hoops normally used for calfskin drumheads—and invented the first synthetic heads. Chick quickly switched to plastic hoops, then started visiting drumshops—where he demo-ed his heads by playing on them after pouring a pitcher of water over them. In 1958 Chick formed a partnership with Bob Beals, an engineer in Dodge City, Kansas. The two launched Evans Manufacturing, offering the Evans All-Weather drumhead. Chick soon retired, and Bob directed the company for the next several decades.

Over the years, Evans developed some significant drumhead advancements. In 1968 they introduced the first clear heads. In the '70s, oil-filled Hydraulic heads—the industry's first two-ply models—helped define the "studio sound" of that era. In the '80s it was the Uno 58 line, an all-purpose series of sensitive heads. In the 1990s, Bob Beals and drum researcher/designer Bob Gatzen developed the EQ bass drum system, the first heads to include internal rings for the control of overtones. Many of these principles were later applied to the Genera line of tom and snare heads.

By the time Bob Beals decided to retire in 1995, Evans enjoyed a reputation for technical innovation and musicality. That reputation appealed to Jim and John D'Addario, owners of J. D'Addario & Co. Jim took a trip to Dodge City, and realized immediately that drumheads would dovetail perfectly with their existing accessory lines. D'Addario purchased Evans in September of 1995. After one more year in Dodge City, manufacturing was relocated to Farmingdale. From that point on, the D'Addario/Evans operation has been one of constant innovation in terms of products, manufacturing, and promotion.

### Past The Problems

Getting Evans to where it is today was not easy for D'Addario. First they had to move the factory operation some 2,000 miles. Then they had to evaluate each and every manufacturing process, to determine whether they should keep it, improve on it, or completely redesign it. Certain elements of Evans' head-making were intrinsic to the nature of the product. Others were problematic, and had to be reworked from scratch.

An obstacle also existed in the marketplace. Some of the "problematic" manufacturing processes in the Dodge City operation had resulted in a lot of inconsistent drumheads. This, in turn, had generated a "bad rap" against the Evans brand among some drummers. These difficulties had to be

# Examining Evans

Here's an overview of the Evans line of drumheads and accessories.

## DRUMSET HEADS

### Genera G1 Tom And Snare Heads

Genera G1 drumheads are 10-mil, single-ply drumheads that come in coated or clear versions, and can be used in a variety of playing situations. G1s are said to have "a warm spectrum of overtones that give them a full, rich, open sound."

### Genera G2 Tom And Snare Heads

Genera G2 clear and coated two-ply drumheads are manufactured using processes said to form the heads without disturbing the molecular structure of the film, thus ensuring a live-sounding head every time. The heads are designed to produce a powerful, fat, focused attack and full, controlled sustain. The coated versions are said to provide added articulation for high-volume playing situations.

### Hydraulic Tom Heads

Hydraulic heads have a layer of oil between their two plies to create the "fat, wet sound" that was popular in the 1970s. The oil acts as a natural muffler to decrease sustain and increase attack without affecting the feel of the head. They are best suited for rock, and are available in Glass, Black, and Blue versions.

### J1 Etched Tom And Snare Heads

Single-ply, 10-mil J1 heads have an etched finish that combines the sustain and articulation of an uncoated head with the warmth of a traditional coating and increases the sensitivity of the head for brush work. The result is a synthetic head said to be "closer to traditional calf than any other head."

### Resonant Heads

Evans' Resonant heads are designed to complement the sound of tom-tom batter heads. Depending on the chosen model (and the batter head they're combined with), they give the tom-toms more articulation or more sustain, and make them sound brighter or darker.

## SNARE BATTER HEADS

### Genera Snare Batter

Genera series snare batters offer features like dry vents and overtone control rings for a range of sounds. The single-ply Genera Snare has a muffling ring for excellent stick definition, controlled sustain, and good snare response. The Genera Dry offers dry vents that let air escape from the shell for less ring and enhanced snare response. The Genera HD (heavy duty) two-ply creates a punchy, defined sound, with an internal muffle ring. The Genera HD Dry model adds dry vents.

### Power Center and Power Center Reverse Dot

These single-ply models feature a Power Center Dot. The dot—with special perforated design—adds durability and focus where the stick falls most, but allows the overtones to "sing" around the rim. The Reverse Dot version puts the dot on the underside of the head.

## SNARE-SIDE HEADS

Snare-side heads range in thickness and finish to offer a variety of tonal enhancements and volume capabilities for snare-drum use. The series includes Genera 200 (2-mil), 300 (3-mil), and 500 (5-mil) models.

## SPECIALTY BASS DRUM HEADS AND ACCESSORIES

In addition to bass drum batters from the Genera and Hydraulic series, and bass drum Resonant heads, Evans offers the following heads specifically for bass drum applications.

### EQ Bass Heads

The EQ bass system offers a selection of single- and double-ply heads with features like internal overtone control rings, removeable muffling rings, and dry vents. The system also includes specially designed front heads and accessories.

Single-ply EQ1 batters are designed to produce a solid attack and a full sound. Two-ply EQ2 batters produce a lower fundamental pitch and are more durable. EQ3 batters are designed to create a fat sound with great low end.

EQ1 Resonant (front) heads feature an internal muffle ring to eliminate unwanted overtones, as well as dry vents that allow air to escape for improved attack. EQ2 resonant heads have a slotted "attack grill" and dry vents that allow more air to escape for increased attack. EQ3 Resonants have a 5" vent hole, giving the bass drum enhanced attack and punch. The hole also provides access for drum miking.

### EMAD System

The EMAD (Externally Mounted Adjustable Damping) System allows drummers to tailor degrees of muffling and attack without having to remove the single-ply, clear, 10-mil bass drum batter. The system includes ¾"- and 1½"-wide interchangeable foam damping rings that are held in a channel on the outside of the head. The rings can be installed, switched, or removed to fine-tune muffling (as well as pedal response). The EMAD is said to maximize natural attack characteristics, and to offer tremendous dynamic range, even at low volume levels.

### EQ And RGS Pads

EQ and RGS pads are internally-mounted muffling devices that offer a wide range of positions and settings that discretely manipulate attack, sustain, and low end. The RGS (Resonance Gate System) adds a small hinged pad and an adjustable plastic gate for more specific control without obstructing the air column and diminishing low end.

## TRI-CENTER CONGA AND BONGO HEADS

Tri-Centers are synthetic heads said to play like the finest animal hide, project over a salsa band mambo chorus, and retain their tuning under diverse weather conditions. The conga heads are designed with a clean tuck around the hoop to prevent rippling, a curve that conforms to the bearing edges of most congas, an etched surface for a natural feel, and a sound-control dot in the center. Bongo heads are laser-cut for precision, and are said to project well in the highest and lowest frequencies while feeling comfortable to the hands.

## MARCHING HEADS AND ACCESSORIES

### MX1 Bass Head

These 10-mil single-ply smooth white heads offer a unique damping system for enhanced articulation and tonal purity. A 6.5-mil internal overtone control ring holds in place up to eight felt damping inserts that can be configured to customize the level of muffling and articulation.



### MX Gold Standard Snare Batter Head

This head features an Aramid Fiber/polyester lamination process. It delivers high durability and resistance to delamination, yet promotes a softer, more traditional snare drum feel, with superior tone.

### Staccato Disk

The Staccato Disk is a flat circle of Retro Screen mesh fitted to a snare drum's snare-side head. While eliminating unwanted overtones and snare buzz, it maintains projection. This is particularly viable in indoor marching competitions.

### X-Treme Patch

The X-Treme Patch provides what Evans calls "zones of expression" out of a single drumhead. A black polycarbonate patch adheres to the head, effectively dividing it into distinct playing areas, offering different feels and sound.

## ORCHESTRAL HEADS

Orchestral snare drum heads are designed to provide distinct options for orchestral use and to produce the desired range of timbres, from open and airy to focused and staccato.

Evans' synthetic timpani heads are said to produce a focused complement of harmonics that travel past the first few rows of the concert hall. They're crafted to sustain consistently from pp to ff with soft mallets or hard, and to tune up right out of the box.

Also available are Strata concert bass drum heads.

## ACCESSORIES

### Min-EMAD

The Min-EMAD consists of an unobtrusive fabric "bridge" that links the vibrating surface of a drum's head with the relatively inert counterhoop. It removes overtones by resisting the motion of the head, while retaining the desired attack, tone, and feel.

### Drumkeys

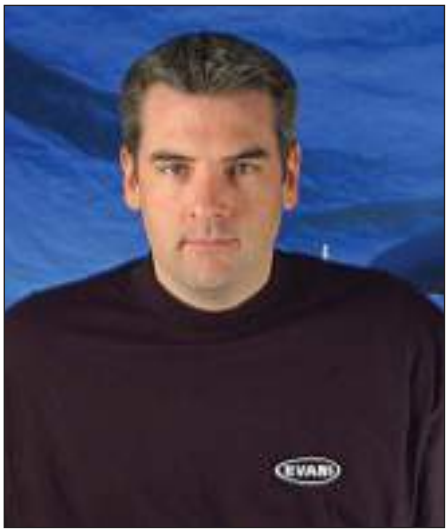
Evans has raised the status of the drumkey from that of lowly (if essential) pocket tool to that of high-tech accessory. The company offers several models, with features like magnetic heads, folding shafts, torque adjustments, keychain attachments, and ultra-efficient ergonomic handle designs. Each key is guaranteed for life.

### Other Accessories

Other accessories include E-Rings for on-head overtone control, AF Patches and EQ Bass Drum Patches, and a wide variety of wearables and logo merchandise. ●

D'Addario & Co. president Jim D'Addario

Marketing director (MI Division) John Roderick




Evans brand manager Mike Robinson

addressed by D'Addario before they could seriously promote the Evans line. So from the purchase date of 1995 until about 1999, a lot of time, energy, creativity, and money was spent in an effort to bring the head-making operation to a state-of-the-art level.

Once that goal had been successfully accomplished, the company immediately turned its energies toward developing new and innovative products. In recent months, Evans has launched dozens of drummer-friendly products, including the EMAD bass drum head system, the J1 etched head for toms and snare drums, and a whole series of high-tech drumkeys. They've also made serious inroads into the Latin, marching, and orchestral percussion markets.

The Evans brand line has been gaining recognition and credibility with the help of an ever-increasing roster of significant artist endorsers. Industry favorites like Carter Beauford, Peter Erskine, Dennis Chambers, Horacio Hernandez, Bill Bruford, Billy Ward, and Zoro have been joined by hard rock and pop heavyweights like Danny Carey, John Dolmayan, Mike Wengren, and John Blackwell. Latin percussionists include Giovanni Hidalgo, Alex Acuña, Peter Michael Escovedo, Richie Flores, Doc Gibbs, and Kalani. Tad Carpenter, Thom Hannum, James Campbell, and Ralph Hardimon are among those involved with marching-head development, while orchestral artists include respected names like Tim Adams and Tom Freer.

So it is that the D'Addario/Evans operation stands poised to follow up on the momentum they've generated since 1995, fulfilling the tenets of the Evans slogan: "The First. The Finest. The Future."

### New And Expanded

"New product development" is not a theoretical term at D'Addario/Evans. It's a way of life. John Roderick, D'Addario's director of marketing, MI division, says, "We've broadened the line tremendously since *Modern Drummer*'s last visit in 1998. At that time we were a drum*set* head company; today we're a *drumhead* company. We've spent a lot of time identifying areas where we think the market needed a product that offered better quality, or more options, or improved innovations. This is an ongoing process that we're committed to. And I think that commitment has impacted on all drumhead brands. I think we've raised the bar so that *any* drumhead—I don't care whose it is—is better today than it was five years ago."

Much of Evans' passion for product development is the result of D'Addario president Jim D'Addario's background in—and love of—engineering and innovation. Says Jim, "That's the fun part for me. There are some really cool things going on here. And they're not the sort of things you immediately see when you open a drumhead box. There's a lot going on to make the stuff more consistent, including different film choices, and different ways we handle every single process."

Ideas for new products come from a variety of sources, including in-house designers, as well as advisors like drum guru Bob Gatzen. In addition, a lot of input comes from drummers themselves. Evans brand manager Mike Robinson explains, "Interaction from consumers—in the form of market research, or through our online discussion forum called 'DrumTalk'—provides critical feedback for current projects. It's also a wellspring for new ideas."

Jim D'Addario adds, "We also have our musicians' advisory board, which we probably use more for Evans than for any of our other product lines. Developing our new coating several years ago involved Will Kennedy, Peter Erskine, Dennis Chambers, and Bill Bruford. If we don't have that feedback, we could be way off the mark. Our challenge is to take what they tell us in words and turn it into a drumhead product."

### Always Testing

Developing a product is one thing. Making sure that product is good enough to be successful in the marketplace is something else. To that end, D'Addario/Evans puts every new product through an extensive testing regimen. John Roderick explains, "We have a testing lab with an anechoic chamber and recording facilities, which we use to help us do in-depth evaluation of new products. Once we think a new product is good enough to show, we send samples to a small group of pros for their opinions. Some aren't even endorsers...they're just friends of the company that we know we can get good answers from. At the same time, we'll run the new product through rigorous quality-control tests designed to ensure proper performance in the field."

A large part of developing a new product comes down to the quality of the raw materials and the manufacturing processes. Jim D'Addario comments, "There's always the matter of the physical nature of the material. What are the tolerances of the film? When we bought the Evans company, the toler-

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# Drumhead Production

Evans' penchant for innovation begins with the machinery that makes their products—most of which is designed (and often fabricated) in the company's in-house engineering and machining departments. From there, high technology abounds throughout the drumhead-production process.

## HOOPS

Hoops are created from flat aluminum strips that are shaped into a "D-channel," so named because it's shaped like a capital D with the top chopped off. The design features an edge that extends over the top of the glue when it's poured into the channel. This edge prevents the film from pulling out of the glued hoop.

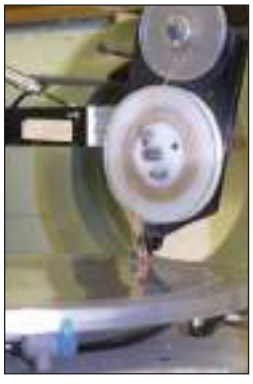
Additional machines bend the channels into hoops from 6" to 40" in diameter. Finished hoops then have their ends soldered on an automatic soldering carousel. A series of heating stations on the carousel times the various operations for optimum bond and a perfectly smooth joint.

## FILM

Circles of drumhead film are die-cut from large sheets, in an operation that's more involved than it looks. "Our two-ply heads are constructed in a very specific manner that guarantees superior performance in the field," says Evans brand manager Mike Robinson. "Our cutting operation allows us to repeat that construction consistently, from head to head.

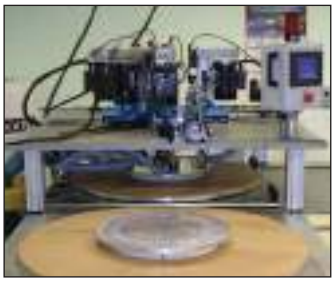
"A two-ply head works much like recording with two microphones," Mike continues. "The sound waves from the source to the microphones have to be identical to ensure a good recorded sound. Similarly, both plies of a two-ply head need to vibrate 'in phase,' meaning in symmetry with each other. If the plies are out of phase, they'll slap against each other when the head is struck, canceling each other out and making the head sound dull. If you can get them to vibrate in phase, you'll get a lively sound, with maximum attack and solid fundamental frequency."

## FORMING THE HEADS



Two-ply heads—including Genera G2s, bass drum heads with internal rings, and Hydraulic models—are created in two stages. A single piece of film is loaded onto a turntable jig, positioned by a set of pins. A vacuum operation sucks the film down, and a taping arm applies a layer of double-sided tape. Then the second ply is laid down, aligned properly to ensure a lively sound. Hydraulic heads are made in a similar operation. While the table is spinning and the taping arm is down to affix the plies, a metered amount of oil is deposited onto the first ply and spread evenly. Then it's covered with the second ply. Once that's formed and inserted into the hoop, it's a finished Hydraulic head.

A new, computerized drilling machine drills holes in the perimeter of each circle of film, to help hold the glue. It can drill up to $1\frac{1}{2}$" of stacked film at a time—translating to more than one hundred heads. Meanwhile, a computer-guided laser cuts Afro-Cuban and timpani heads individually, because of their slightly odd shape and the thickness of the material.

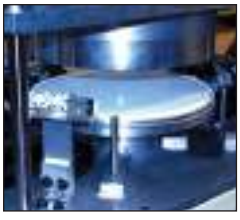


The flat film disks are formed into collared drumheads using a patented LTF (low temperature forming) process. Mike Robinson explains, "Too much heat or pressure in the center of the head—where vibration is most important—changes the molecular structure of the film. The head comes out sounding kind of 'boardy.' Jim D'Addario had the idea to run cold water through the top die of our press, so that during the forming process the head only receives heat and pressure at the outer edge, where the collar is being formed."

Evans' forming molds also include a series of pins and flutes that systematically take up the excess material that's created by bending a flat piece of film into a cup-shaped head. "If that material is left unorganized," says Mike, "the result is areas where the film is folded over, creating greater thickness at one point on the edge of the head. That, in turn, introduces unwanted harmonics that could make tuning difficult."

Assembling the formed film into the hoops involves Evans' high-tech gluing gantry. The formed film heads are inserted into the hoops on vacuum fixtures that are dead level with the heated pouring table. This eliminates the possibility of the collar being higher on one side than the other, which would cause an imbalance of tension from one side of the head to the other when mounted on a drum. Once vacuum is achieved, a robotic arm distributes the proper amount of glue for the size and model of the head.

## TIMPANI AND MARCHING SNARE HEADS



The effect of collar deviation on a timpani head is even more dramatic. As Mike explains, "If the collar is a little higher on one side than another, the head won't tension evenly. There's no way you're going to get that head to sing in pitch when you put it on the timpani. And that's a problem that can't be fixed with a little duct tape. So we created collarless, pre-tensioned timpani heads that can be put on a drum, allowed to stretch out naturally, and tuned up evenly."

To construct their Gold Standard marching snare batters and MX 5 and MX 7 snare-side marching snare heads, Evans utilizes a hydraulic crimping machine designed and built by D'Addario's in-house engineering team. "Originally," says Mike, "the marching snare heads were crimped overseas. But within a short time after entering the marching market, we found that it would be necessary to build a new machine that could handle the head-punishing tensions typical of today's drum corps use. Our hydraulic machine uses oil pressure. It can get upwards of twenty times the pressure, creating twenty times the crimped holding strength that other heads can offer. That gives us a marching snare head that's virtually indestructible."

## COATING AND ETCHING

Evans' coating process uses an environmentally friendly water-borne urethane. Heads are run through two spray booths in succession, allowing the first coating to dry as the head is moved to the second booth. "Our coating guns are essentially high-tech atomizers that create an incredibly fine mist," says Mike. "The heads spin as they pass under the guns, which results in a very even coating across the head. The coating also has a high degree of elasticity to it. Too stiff a coating will inhibit the vibration of the drumhead, and will also crack and flake off."

Not all "textured" heads are coated. The new J1 series features an etched surface treatment somewhat similar to sandblasting. Mike explains, "We blast very fine particles at the head at a high velocity. A spray coating limits the sustain of a head, and adds a little bit of focus by adding mass. Etching relaxes the film enough to provide the density and balance of a coated head, while keeping the attack and sustain of a clear head. And you get a brush surface that isn't as raspy as a coated head. It creates an almost velvety sound. And it can't wear off."

## LOGOS AND QUALITY CONTROL

Evans' attention to detail applies even to how their logos are applied. "We use a special ink that bites into the coating or into the film itself," says Mike. "Once it's dry, our logo isn't ever coming off. You can't scuff it with a stick."

The same machine that stamps the logo also applies a bar-coded label to the side of the hoop. Mike explains, "On the rare occasion that a defect slips through our quality inspections—which are done at every production stage—that bar code allows us to trace the history of the head. We can figure out what went wrong, where it went wrong, and how to do it better the next time."

●

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ances were all over the place—as they were with all the competitors at that time. When you go through the factory today, you'll see that we've nailed the tolerance issue pretty well. There's a lot of control on each step, so that forming is the same, gluing into the hoop is the same, and so on. Otherwise, a drummer might get a good head one day, a marginal head the next, and a really bad one the next."

Jim continues, "We've been able to develop new products by working with guys like Bob Gatzen, who really know the subtle differences between films. Sometimes it's as simple as looking for better or different films for what we're already making. We have a consultant on retainer just for materials research. He's helped us find different films, adhesives, and other raw materials that continually allow us to build a better mousetrap.

"From there," Jim adds, "it's a matter of fine-tuning the development to get the exact results that we're looking for. For example, we've spent most of the past two years developing what I think is the best crimping operation for a marching snare drum head ever created. We have a process that's so heavy-duty that the heads just *don't* pull out, even under pressures of 130 lbs. We're also experimenting with some material that's stronger than Aramid Fiber, but thinner. You don't have to tension it as high to get the articulation. It's really exciting stuff. We've barely scratched the surface in that area."

### On The Web

J. D'Addario is an industry leader in the use of Internet technology for marketing. Says John Roderick, "We're continuing to put a lot of investment into our Web and e-business effort. After launching Evans' current Web site only a little over a year ago, we're already well into a complete redesign that we think will set a new standard within the industry. It used to be that 90% of our approach to the consumer involved a hard-printed item. Now it's at least 30% Web-based. That includes informational videos, product demos, and artist testimonials about the company and the product lines.

### Getting On The Drums

Besides their popularity as replacement heads, Evans products are gaining ground as factory-installed heads on new drumkits. They're already used by several custom drum companies, like GMS, Spaun, MRP, Maryland Drum Co., and Smith. Evans heads also come standard on Tama Starclassic Maple and Starclassic Performer kits and select snare drums, Gretsch Renown kits and select snare drums, Ludwig Accent and Accent Custom kits and select snare drums, Zildjian 380th Anniversary snare drums, and Latin Percussion Giovanni Hidalgo Compact Congas. The company sees room for additional growth in the OEM area, but there are some obstacles.

"One of the hardest things to overcome," says Jim D'Addario, "is the situation where a drummer says, 'This is the head that was on my drum when I bought it, so this is the head I want.' The same thing happens with guitar strings, until a player becomes more educated. We've built an entire business out of telling people that we don't make guitars, we make strings, and this is why they should switch to those strings. We're trying to do the same thing with drumheads."

John Roderick adds, "Our heads cost more than Asian-made heads for an entry-level or intermediate drumkit. But the companies who have taken on our heads have done so for the simple reason that the drums sound so much better with them."

### Pursuing The Vision

J. D'Addario & Co. is in the process of developing a vision statement that reflects the company's ambition for the future. That vision is "To be 'the player's choice' in music accessories, by creating the most innovative and thought-out products for musicians in the world, and supporting those products with the highest product quality and customer service."

"Several aspects of the company help us to realize that vision," says Mike Robinson. "State-of-the-art manufacturing, high-tech distribution, and an intense focus on customer service all play major roles in our day-to-day business. They've also earned us an ISO 9001 certification for excellence in all areas of operation. That certification has, in turn, reaffirmed our determination to take all the departments within the entire organization to another level and make the

# Rob Bourdon.
# The driving force behind Linkin Park.

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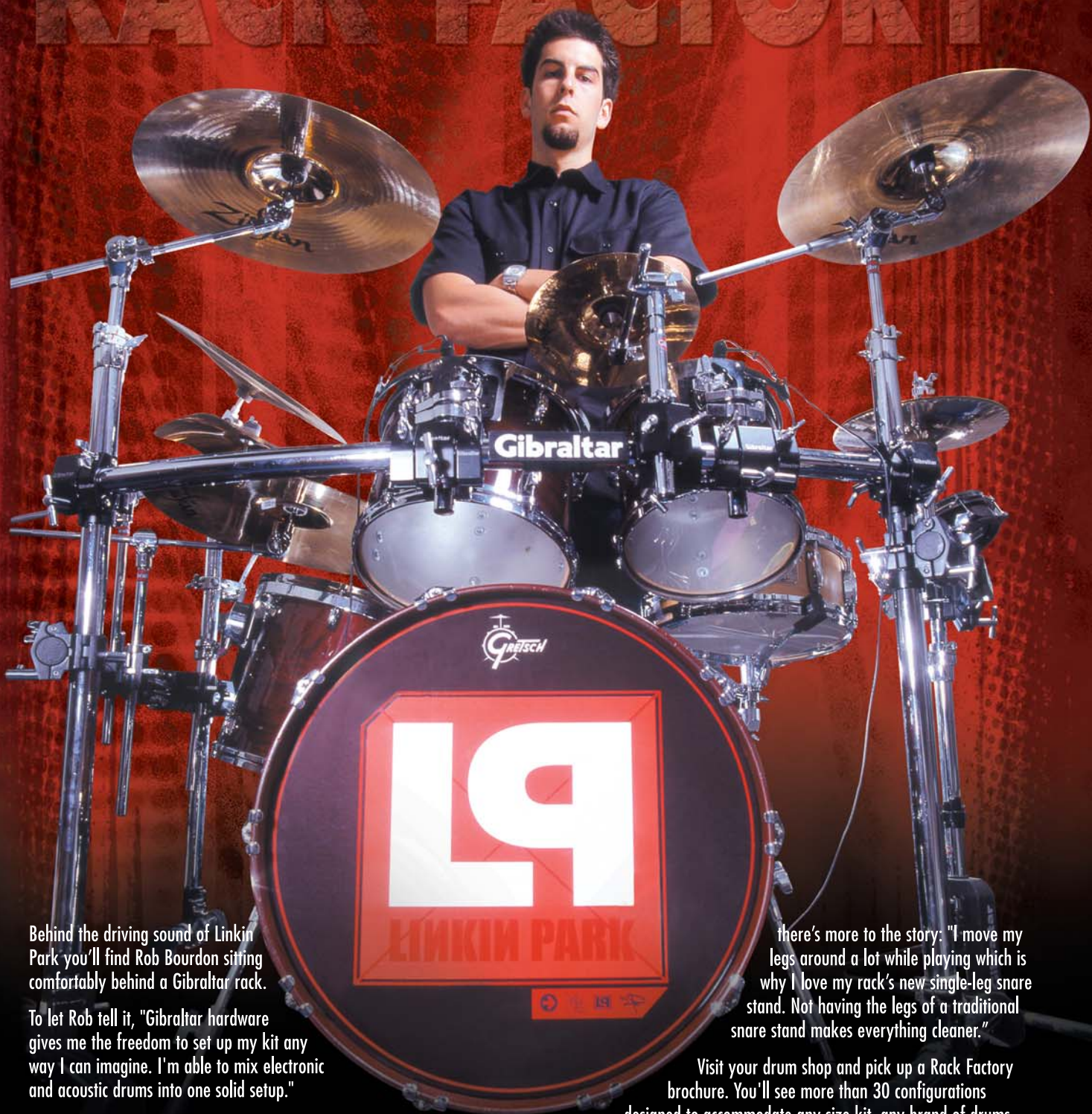


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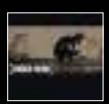

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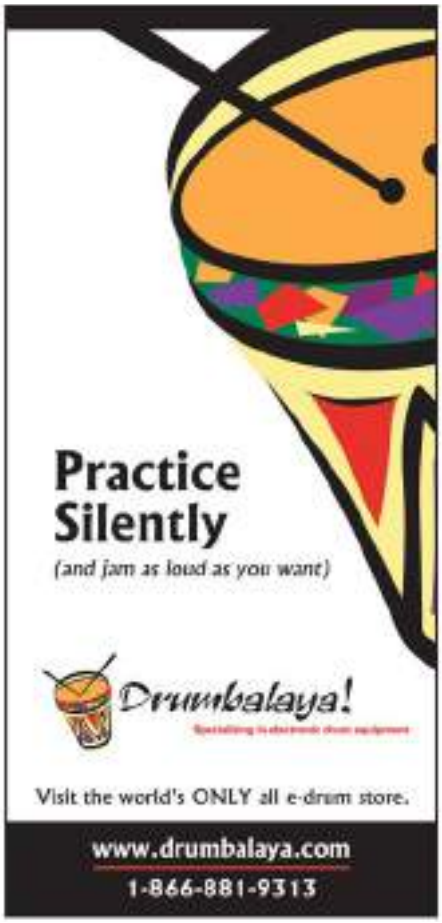

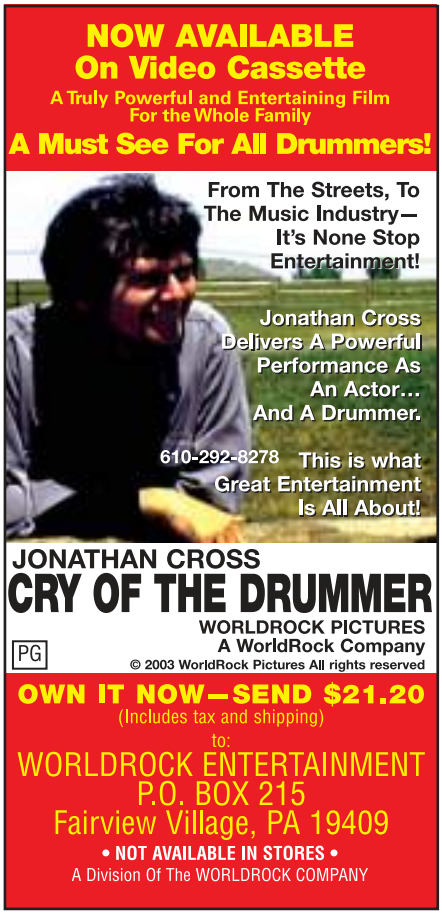

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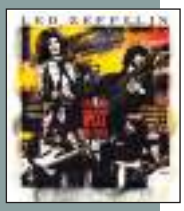
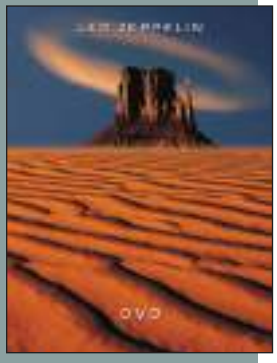
# CELEBRATION DAY

## 10 Led Zeppelin How The West Was Won / DVD (Atlantic)





Frankly, this review could be nine words long: There's new live Zeppelin—go get it *right now*.

But let's stretch out and get comfy.

In case you've been living under a rock, here are the basics: Atlantic Records has released two irresistible new collections capturing Led Zeppelin in concert. *How The West Was Won*, a three-CD set taken from two raging 1972 Los Angeles performances and sequenced like a single show, reminds us that this was once the most frightening band on the planet. The simply named two-disc *DVD*, featuring gigs from '70, '73, '75, and '79 and clocking in at over five hours, spotlights the band's remarkable evolution over practically its entire career. If the only live Zeppelin you've heard is the somewhat flat soundtrack to the film *The Song Remains The Same*, you're in for the time of your life. Even if you're a bootleg collector, the force and clarity of these releases are a revelation. Plus it's just plain inspiring to see new footage of **JOHN BONHAM** behind that amber Vistalite kit.

As restrained and focused as Zeppelin was in the studio, the band's onstage motto was *go for it, all the time*. Reinventing his recorded drum parts—adding licks, laying back on the beat, intensifying his phrasing beyond the imaginable—Bonham clearly has no interest in the song remaining the same. And in today's age of sterile ProTools perfection, these magical tracks prove that the only rock worth listening to is raw and real. When Bonzo cranks up the tempo a big ol' notch as he hits the psychedelic bridge of the '72 "Whole Lotta Love," you don't think, Man, why'd he do that? You applaud his verve. Only a fool would argue with such conviction.

Yes, early on, it was all youthful energy. But in *DVD*'s 1979 Knebworth footage, Bonham's groove is what impresses. "Nobody's Fault But Mine" finds him tucking deep into the pocket, then firi off two-handed snare-crash fills that build upon concepts he began expl ing on *Presence*, one of his hottest albums. To say much more would sp some of the surprises that await your ears and eyes. So go on, let L Zeppelin put a smile on your face—then knock it right off. **Michael Pari**

# RECORDINGS

rating scale poor 1 2 3 4 5 6 7 8 9 10 classic

## 8 Karsh Kale Liberation (Six Degrees)

**KARSH KALE** makes Far Eastern–drenched electronica with acoustic drumset, tablas, programmed drums, and his invention, the E-Tabla, essentially an internally miked set of tabla that can be endlessly effected and triggered. *Liberation* sounds like Massive Attack and a Bollywood chorus smacked senseless by riveting breakbeats, intricate drum programming, and sensuous, bubbling tabla rhythms. Kale's music is at once dense and ethereal, and his integration of acoustic and electronic drumming sources is seamless and original. Patience is required to become fully engrossed in his muse, but the endlessly shifting combinations of varying source patterns are a lesson in possibility. **Ken Micallef**

## 8 Cryptopsy None So Live: Montreal 2002 (Century Media)

Most extreme-metal live albums sound as if they were recorded on a cruddy microcassette machine. Yet Cryptopsy's pulverizing presentation comes across loud *and* clear here, while the quintet perform in a tight and dynamic way. So feast your ears on the drumming of **FLO MOUNIER**, whose whirlwind style is arguably the most essential aspect of this Montreal band's unpredictable death-metal/grindcore. Mounier plays like he's got eight limbs. But rather than sounding too chaotic (the metal/grindcore drummer's curse), his signature changes and various complexities are usually artful and in control. Extreme-metal drumming at its finest.

## 8 Damon Short Go Figure (9winds)

Chicago-based jazz drummer **DAMON SHORT**'s new album is loaded with creative playing and interesting writing. With his ride cymbal in constant motion and a percolating snare prodding things along, Short demonstrates not only a deep sense of swing, but the ability to move in and out of abstraction seamlessly. The title track is a prime example of this, from the grooving opening of the head to Short's fractured and compelling solo support. More abstract and thoughtful is "Gardens Of Perception," where he moves from vibraphone to quietly rumbling toms, from driving kit work to silence. **Martin Patmos**

## 7 Further Seems Forever How To Start A Fire (Tooth & Nail)

The departure of Further Seems Forever lead vocalist Chris Carrabba (who recently struck gold with his project Dashboard Confessional) appears to have done very little to derail the momentum of Tooth & Nail's flagship emo-rock ensemble. Heightened by the sparkling production of James Paul Wisner, **STEVE KLEISATH**'s drumming is in fine form, with flowing, shifting dynamics. Kleisath has a number of creative if not quite revolutionary licks that land nicely, carefully filling gaps. And why don't more rock drummers *feel* this good? **Waleed Rashidi**

## 7 Sworn Enemy As Real As It Gets (No Name/Elektra)

The frenzied double-kick beats pounded out by drummer **PAULIE ANTIGNANI** are front-and-center at all times on hardcore metal act Sworn Enemy's major-label debut. There's an immediacy to Antignani's drumming that suits the often apocalyptic mood of these songs. At first the drummer's double-time chops might sound repetitive. But upon repeated listens, his skillful masking of slight variations in rhythmic patterns becomes evident. While there's little subtlety to Antignani's playing, it's clear that nuance ain't what this record is about. **Will Romano**

## 9 Chick Corea Rendezvous In New York (Concord/Stretch)

Who else but Chick Corea could pull off a three-week-long 60th birthday celebration at New York City's Blue Note and invite a virtual who's who of jazz-musician friends from past and present collaborations? This two-disc set is chock-full of outstanding performances from former Corea drummers including **ROY HAYNES**, **JEFF BALLARD**, **DAVE WECKL**, and **STEVE GADD**, performing selections from each of their past projects with Corea. This is a rare opportunity to hear a spirited Akoustic Band reunion (Weckl), as well as the legendary Gadd swinging hard with Corea and **Michael Brecker** performing the classic Three Quartets Band material. **Mike Haid**

## 8 Godsmack Faceless (Republic)

From the pounding toms that open "Straight Out Of Line," Godsmack's latest is filled with plenty of mid-tempo chunk and nice hooks. Their new drummer, **SHANNON LARKIN**, does a terrific job playing off the guitar riffs, accenting and using creative fills to connect them. Larkin lays it down when it counts, but also adds interest by varying the beat along the way. His playing on "Re-Align" and "Make Me Believe," for instance, consistently lifts them to another level of sophistication. The combination of Larkin's contemporary-metal groove and power, along with strong technique that draws on his roots, gives his playing a distinctive approach. **Martin Patmos**

## 8 Garage A Trois Emphasizer (Tone-Cool)

Ignoring the implications of the *trois* in its name, the group formed by guitarist **Charlie Hunter**, saxophonist **Skerik**, and drummer **STANTON MOORE** is now a quartet. It's all good news from there, as **Mike Dillon** on vibes and percussion rounds out the ensemble nicely for this debut LP. (The vinyl-only trio EP *Mysteryfunk* was released in '99.) With Moore's deep groove on the bottom and Skerik's otherworldly tones up top, *Emphasizer*'s ten party-time instrumentals reach down to New Orleans, then rocket into outer space. It's a special treat to hear Moore's Crescent City take on the album's two Latin rave-ups. **Michael Parillo**

## 8 The Locust Plague Soundscapes (Anti-/Epitaph)

While death metal bands almost exclusively work with high-tempo blast beats, punks like The Locust have been busy taking that approach one step further, penning ridiculously intense and dissonant grooves juxtaposed against otherworldly breakdowns and style shifts. On "Teenage Mustache," **GABE SERBIAN** transforms patterns from stellar blast kicks, to a slower tom/ride swing, to a mid-paced heavy drive, to a sludgy half-time triplet walk—all in the course of one minute six seconds. This is full-throttle music at its finest—after all, twenty-three songs in under twenty-one minutes couldn't be wrong. **Waleed Rashidi**

## 9 Styx Cyclorama (Sanctuary)

Even without Dennis DeYoung, this new Styx release is the best thing the band has done in years. The writing is fresh, the vocal and musical energy is outstanding, and drummer **TODD SUCHERMAN** plays exactly what this rocking pop music calls for. Sucherman's drumming is strong and versatile, as he lays down heavy grooves spiced with tasteful technique. Material ranges from several FM–friendly pop tracks to over-the-top prog rock like "One With Everything." Longtime Styx fans will rejoice in this heartfelt and heavy-rocking return of one of the best pop-rock bands of all time. Guest artists include **Brian Wilson**, **Billy Bob Thornton**, **Tenacious D**, **John Waite**, and **Jude Cole**. **Mike Haid**

## 9 Cradle Of Filth Damnation And A Day (Red Ink/Epic)

After recording as an indie for nearly a decade, Cradle Of Filth finally bring their horror-themed black metal to a major label. And the British quintet continues to enhance their macabre minstrelsy on *Damnation*, as drummer **ADRIAN ERLANDSSON**'s surprising tempo shifts, blazing footwork, and brute force raise the bar on metallic drumming. Meanwhile, as many bands implement cheesy orchestral samples, Cradle make wise use of Epic's funding with a 40-piece orchestra and a 32-person choir. With this kind of material, Cradle may not need their silly makeup and circus-like stage show anymore. **Jeff Perlah**

## 7 21st Century Schizoid Band (independent)

Revisiting past glories is usually a bad idea. But this reunion of King Crimson founders works like a charm. Guitarist/composer Robert Fripp and vocalist Greg Lake are missing, but drummer **MICHAEL GILES** and other original members recast "Catfood," "I Talk To The Wind," "In The Court Of The Crimson King," and the acid-dazed title track with perfect memory. Giles adds double bass drum flourishes, but mostly stays true to his original flame-throwing drumming patterns. Giles was never as revered as later Crim rhythmatist Bill Bruford, but his drumming is equally fiery, and was, in its time, almost as revolutionary. (21stcenturyschizoidband.com) **Ken Micallef**

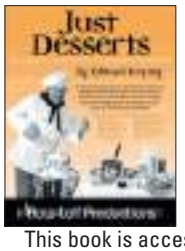
## 9 Cream BBC Sessions (Chronicles/Polydor)

There's no mistaking **GINGER BAKER**'s drumming in Cream. And his tuneful, uniquely robust, and curiously tribal chops are in fine form on these 22 tracks, which the blues-rock trio recorded for the Beeb between November 1966 and January 1968. On "Sunshine Of Your Love," Baker's legendary use of his left limbs on an off-meter beat (with accents on 1 and 3) sets the stage for **Eric Clapton**'s blazing guitar and **Jack Bruce**'s off-kilter bass, but also stands mightily on its own. And Baker's atmospheric proto-prog cymbals and dramatic rolls help define the psychedelia of "Tales Of Brave Ulysses," while his gritty stomp on "Rollin' And Tumblin" and command of his toms on "I'm So Glad" are impressive. Cream of the crop drumming, indeed. **Jeff Perlah**

# BOOKS

## 9 Just Desserts by Edward Freytag (Row-Loff Productions)

**level: all, $15**




Subtitled *The Absolute Companion To The Rudimental Cookbook*, *Just Desserts* is a new collection of twenty-five rudimental snare drum and multi-percussion solos, thirteen of which were written by Edward Freytag. The remaining dozen are composed by some of the top names in the field like Dennis DeLucia and Matt Savage, renowned secondary educators such as Mike Lynch, and newcomers including two-time PASIC high school snare drum individuals champ Dustin Schletzer.

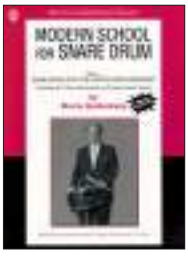
This book is accessible to rudimental novices, with eight "easy" snare drum solos to perform or sightread. Each solo includes a list of featured rudiments, while detailed performance notes (visuals, playing position on the head, etc.) are available for the more advanced pieces. And even the most proficient marching band or drum corps drummer will be challenged by the final five pieces.

*Just Desserts* includes a complete list of standard rudiments, as well as seventy-three "hybrids" (combinations of two or more existing rudiments), making this perhaps the most thorough compilation of these contemporary variations. (If you've ever wondered what a "cheeselet" or a "herta" is, they are notated here—and used in the solos.) Also included are twelve supplementary rudimental exercises. And in addition to building up snare chops, drumset players could take the multiple percussion solos to the kit. All of this adds up to a *lot* of useful and fun drumming packed into 110 pages. (www.rowloff.com)

**Andrea Byrd**

## 9 Modern School For Snare Drum by Morris Goldenberg (Warner Bros.)

**level: beginner to advanced, $12.95**




Since 1955, many percussionists have used *Modern School For Snare Drum*, one of the standard educational snare drum books of the latter part of the 20th century. Goldenberg—percussionist with the NBC Orchestra, instructor at Juilliard (1941–69), and a member of the Percussive Arts Society's Hall of Fame—formalized his teaching methods into 66 pages of exercises and duets in the book's first section.

Two years ago, Warner Bros. began to revise many of the classic books in their catalog. This "newly engraved" edition of Goldenberg's snare method contains more than just a modern look (percussion clef, note staffs pointing up, etc.). It offers new musical interpretations, thanks to editing by Tony Cirone, a long-time veteran of the San Francisco Symphony and current chair of the percussion department at Indiana University. Cirone has added dynamics and tempos to many of the pieces, which make the etudes more relevant to contemporary musicians.

Part two of the book comprises 116 pages of explanations and well-known excerpts of all the non-keyboard percussion instruments, including Ravel's "Bolero," Tchaikovsky's "Romeo And Juliet," Bizet's "Carmen," and Stravinsky's "L'Histoire Du Soldat." Several complete percussion scores are also included, such as Bartok's "Sonata For Two Pianos And Percussion" and Varèse's "Ionisation."

This classic book is a must-have for any serious snare drum student, teacher, or professional. (www.warnerbrospublications.com)

**Lauren Vogel Weiss**

## 8 40 Intermediate Snare Drum Solos For Concert Performance by Ben Hans (Hal Leonard)

**level: beginning to intermediate, $7.95**

*40 Intermediate Snare Drum Solos* is a delightful new addition to the snare drum repertoire. Hans, a Milwaukee-based teacher and performer, has written these solos in a variety of styles, from marches to Latin (including one in memory of Tito Puente). These concert-style solos can be used for competitions, recitals, or even sightreading.

The solos cover many different tempos, dynamics, and meters, including multi-meters in several (reflecting more contemporary types of music). Most are one page long, a few are shorter or longer. The author suggests that rolls and drags be performed "closed," but some could be practiced in the "open" rudimental style. The notation (rim, edge, etc.) is clearly explained, and stickings are marked in a few places. Lacking the benefit of text, these solos work better as supplemental material to a teacher's lessons.

The 47-page book ends with a thorough glossary and a complete list of the 40 Percussive Arts Society International Drum Rudiments. So get out that metronome and start playing! (www.halleonard.com)

**Lauren Vogel Weiss**

## 7 The Rhythm Bible by Dan Fox (Alfred)

**level: all, $14.95 (book), $24.95 (book & CD)**

This 129-page book is designed for all musicians, including mallet and drumset players. There are over a thousand examples of rhythmic figures found in all styles of music—141 of which are on the optional CD, which features a click playing the beats while a synthesized piano-like sound plays the rhythms. Unfortunately, each rhythmic example is played only once as a demonstration and not repeated as a practice aid.

Exercises are grouped into Basic Rhythms (from quarter to 8th to 16th notes); Single Syncopations; and Double, Triple, and Quadruple Syncopations (where two, three, or four of the main beats are not played). The remaining parts cover accents, cut-time, double-time, 3/4 time, and other meters, including 3/8, 9/8, and 5/4. There are also brief explanations and backgrounds prior to each section.

This book is a good reference for any musician brushing up on his or her sight-reading skills. Beginners can logically progress from simple rhythms to more advanced ones, learning good basics along the way. Even though many of these rhythms can be found in other drum books, *The Rhythm Bible* is a thorough compilation and a unique approach to understanding the important pulse behind the music. (www.alfredpub.com)

**Lauren Vogel Weiss**

## 8 Snare Drum Method: The Musical Approach To Snare Drum For Band And Orchestra by Rick Mattingly (Hal Leonard)

**level: beginner, $10.95 with CD**

A bargain-priced, practical primer, *Method* covers essentials from how to hold sticks to understanding notation and time signatures, as well as exercises and a list of the forty rudiments. But the virtue of the volume is its focus on preparing students for school concert band/orchestra. Duet drum etudes encourage students to play with other musicians as soon as possible. And the excellent play-along concert band tracks offer authentic examples of the type of arrangements students can expect to encounter. Clear and realistic, *Snare Drum Method* encourages young students to immediately think of those dry snare patterns on the page as musical parts. (www.halleonard.com)

**Jeff Potter**

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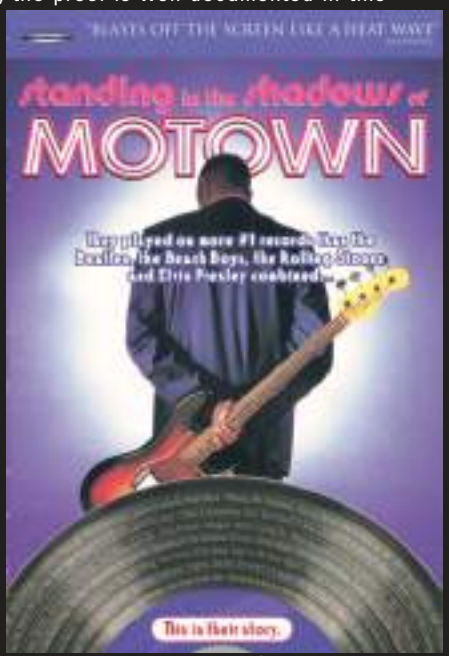
## DVDs

### 9 Standing In The Shadows Of Motown (Artisan) level all, $24.98

When I first saw the promo for this long-overdue film inspired by Allan Slutsky's book, I was a little skeptical about the claim that Motown house band The Funk Brothers had played on more number-1 hits than The Beach Boys, The Rolling Stones, Elvis, and The Beatles combined. Well, the proof is well documented in this exceptional two-hour film, and a good case is made for the importance of several unheralded drummers to this and many other claims to fame. (An additional bonus DVD is available.)




*Standing In The Shadows Of Motown* brings The Funk Brothers together for the first time in decades, sharing memories, archival footage, still photos, interviews, re-creation scenes, and twelve new live performances of Motown classics, featuring a stellar-lineup of guest vocalists. Just to see and hear drummers Uriel Jones and Richard "Pistol" Allen (who passed away soon after this film was made) recreate the famous Motown beats is worth the price. There's plenty of footage of the late, great Benny Benjamin as well.

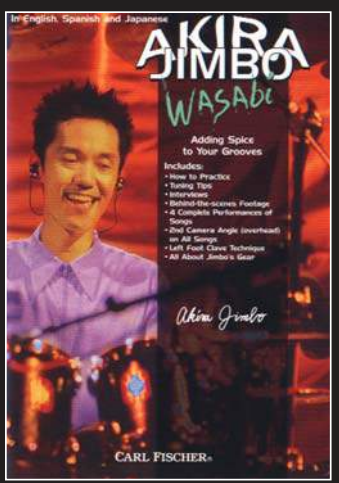
I could go on and on about how great this film is. It's not only entertaining; it's a lesson in music and life, told through the experiences and words of a phenomenal group of musicians who changed the world with their sound. A must see and hear. (www.artisanent.com)

**Billy Amendola**

### 8 Akira Jimbo Wasabi / Fujiyama (Carl Fischer)

**level: advanced, $29.95 (each)**

On *Wasabi*, Japanese drumming sensation Akira Jimbo displays his advanced "one man band" technique using an intricate acoustic/electronic triggering setup of his own design. Jimbo performs several original compositions and discusses and performs examples of his methods for developing playing techniques, tuning tips, and how to practice. Jimbo's "Wasabi" method involves learning a pattern, then changing the note value, instrument source, and starting point, and then adding another pattern. Alternate camera angles add spice to the viewing experience, and special features include Jimbo discussing his impressive left-foot clave techniques, as well as gear description and behind-the-scenes footage.




On *Fujiyama*, Jimbo again performs his original "one man band" compositions and then gives the viewer an in-depth look at his acoustic/electronic setup. Akira discusses how he sets up his triggers and pads, revealing the magic of making music as a solo drum artist. His impressive chops and mastery of the acoustic/electronic design are always impressive, entertaining, and educational. Those interested in Jimbo's concept will want both of these well-produced DVDs to totally understand his framework and direction. (www.carlfischer.com)

**Mike Haid**

**Correction:** In this past June's *Critique* of Yousif Sheronick's *Silk Thread* CD, we printed incorrect ordering information. The correct Web address is www.yousifsheronick.com. We apologize for any inconvenience.

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# Cape Breton Drum Festival

The third Cape Breton (Canada) International Drum Festival was held in the Savoy Theatre in the town of Glace Bay on Saturday and Sunday, April 26 and 27. Host Bruce Aitken invited drummers from around the world to share their talents and techniques.

First up on Saturday was **The Dalton Drum Syndicate** from Belgium. Maxime Lenssens, Didier Fontaine, Renaud van Hooland, and Marc van Eyck played over twenty drums between them. Their program varied between subtle and deafening, bringing lots of melodic and interesting compositions to the audience.

Canadian drummer/percussionist **Elliot Polsky** (of Zubot & Dawson) started out playing various percussion instruments before moving to a kit. His approach was to get drummers to "think outside the box" by using different techniques (including placing things on drums to create new sounds). He played to an instrumental track, then stopped the music to show how the pattern was constructed with drums, shekere, bongos, sleigh bells—and even seeds on his feet.

The Fest's Rising Star segment showcased drummers from all four Atlantic provinces of Canada. **John Morrison**, **Randy Chaisson**, **J.D. Sampson**, and eleven-year-old **Marcel Bourgeois** entertained well and showed that the future of drumming is in good hands (and feet).

**Camille Gainer** kicked it up a notch with some lightning playing and incredible grooves. Feet were tapping as Camille played funk and fusion tunes with a dynamic and athletic style. During her Q&A segment, Camille charmed the crowd with her straightforward answers and infectious personality.

Crash Test Dummies drummer **Mitch Dorge** had the crowd laughing as they learned. He brought Gainer and Dom Famularo on stage to share some fun, and told some hysterical stories. But his message got through: It's all about energy, learning, and practice. Dorge is a lively and interesting performer whether behind the kit or talking at the front of the stage.

Camille Gainer

Elliot Polsky

Mitch Dorge

Troy Luccketta

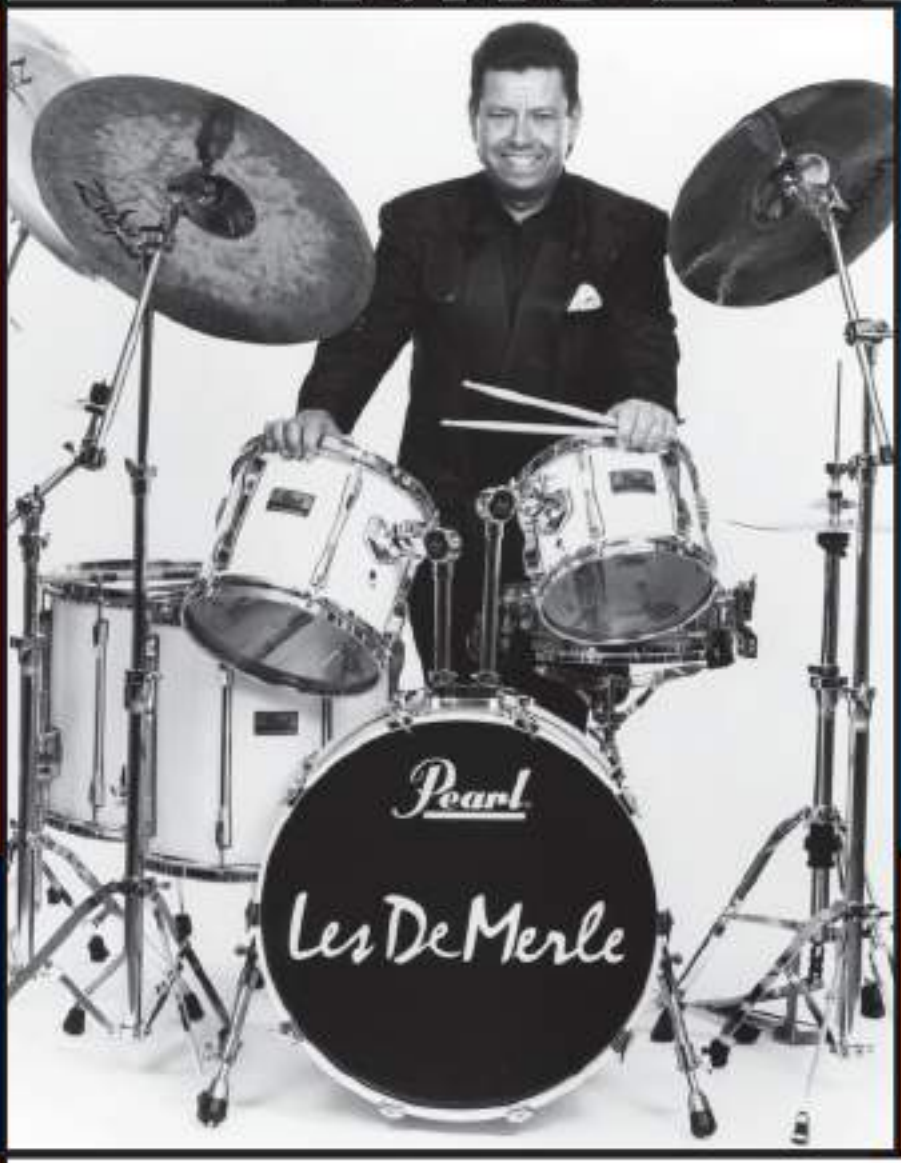
Studio master **Ndugu Chancler** played with melody, flawless technique, and invention. After playing, Ndugu said that he is fortunate to be paid to do what he loves. "I'm having a *ball* back there!" he exclaimed. Ndugu's pointers for young drummers included "Do your best, and be unselfish" and "Be easy to get along with, consistent, on time, and prepared." He also stressed the importance of listening to everything—especially styles you don't like—because this challenges you to learn and improve.

Ndugu Chancler

Saturday's closer, **Troy Luccketta**, had planned on playing with an all-star band. When circumstances led to him playing alone, he turned the experience into a learning one for himself and the audience, reminding the crowd that sometimes you get caught unprepared. He needn't have worried, though, since his precision and technique left everyone wanting more.

Day two commenced with the St. Francis Xavier University Big Band, featuring drummers **Ethan Ardelli** and **Ashley Chalmers**. The pair took turns playing a variety of jazz tunes. That set the scene for 4Front drummer (and *MD* writer) **Joe Bergamini**, who launched into complex progressive music that showed why prog drummers are so revered. After talking for a few minutes, Joe played along to some more instrumentals, displaying a

# Take A Tip

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delicate touch followed by blistering hand and foot speed.

As **Denny Seiwell** played to the McCartney hit "Live And Let Die," we knew we were witnessing a living legend of drumming. That fact was emphasized as Denny talked about his illustrious career, including a ton of film and television work.

While answering questions about working with McCartney, Denny quipped, "I just made believe I was Ringo." Then he added, "Making *Ram* was the most amazing experience of my life. 'Live And Let Die' was done in three takes. When the playing is good, it doesn't have to take three months." Denny also spoke of his nine surgeries, joking that, "If they'd told me drumming would be this dangerous, I wouldn't have done it." Then he added, "But without music in my life, I'd *have* no life."

Joe Bergamini

Ganesh Anandan

Adrian Passarelli

Denny Seiwell

Gustavo Meli

Dom Famularo

The international flavor of the Fest was emphasized by Indian drummer **Ganesh Anandan**. Using voice and percussion, Anandan held everyone spellbound. He spoke of his research on drums and techniques from the Asian continent, and even managed to get the audience involved. He split the theater down the middle, with one half clapping one pattern, and the other a different pattern, while he improvised over the top of the sound.

Next, Argentinian drummer (and former *MD* Undiscovered Drummer Contest winner) **Gustavo Meli** started playing. Almost an hour later, the animated and energetic drummer was still flying, and the crowd was cheering. Gustavo's solo featured different time signatures, Latin rhythms, incredible speed, and even a spot of stick juggling. When he thanked the audience at the conclusion of his set, he said that even after taking six planes to be at the Fest, it was "an honor" to be able to play. Everyone in the audience felt that they were honored to have been present at such a performance.

**Adrian Passarelli**, drummer for singing sensation Nelly Furtado, was up next. He played along to some of Furtado's tracks, then talked about how he creates different grooves, and how he has learned a lot from producers. He, too, emphasized the benefits of studying multiple musical styles. While originally a rock drummer, he learned some Brazilian music, and admitted that he wouldn't have gotten the gig with Furtado without that background.

Show closer **Dom Famularo** captivated the audience first with his humor and stories, and then with his playing. After almost four decades behind the kit, Dom has changed his approach entirely. He spoke of the "path of most resistance," which pushes and challenges you. Then he demonstrated his new open technique and different stick grip. He played flawlessly, with precision, pace, and style.

Famularo then led the encore, as all of the performers came out on stage with a drum. At times amusing (at one point Seiwell tapped a pattern on the frames of his glasses) and at times thunderous (as when everyone pounded away simultaneously), the encore demonstrated that no one, drummer or spectator, wanted the evening to end.

**Story and photos by Jim Cornall**

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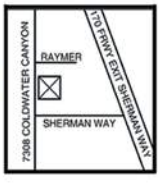


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# Indy Quickies

**Paiste** recently donated cymbals to help outfit Musictech's new campus in downtown Saint Paul, Minnesota. The school is one of the major "vocational" music schools in the country. Percussion department head **Gordy Knudtson** (Steve Miller Band, Ben Sidran) is a long-time Paiste artist, and has worked with the cymbal company to support the college's development of young drummers from across the country.

Ed Clift, director of Paiste's percussion specialist group, and Gordy Knudtson, head of Musictech College's percussion department

Tyler Hokansen was the winner of an Origin Custom Maple drumset from **Peace Drums**, awarded at The Leukemia/Lymphoma Foundation's "For The Love" benefit held on April 11, in Provo, Utah. The benefit was organized on behalf of Mary Boreman, a Provo four-year-old who was recently diagnosed with leukemia. Attendees were treated to a concert featuring live music by Ironheart, a tribute to '80s heavy metal. The drumset was presented to Hokansen by Peace director of marketing **Kevin Packard** and members of the band immediately following the concert. All proceeds from the event were donated to the Leukemia Foundation's Team in Training, which plans to run a marathon through Alaska this Summer to raise further treatment funds for Boreman and other patients in the community.

From left: Johnny Machette (Ironheart guitarist), Tyler Hokansen (drumset winner), Kevin Packard (Peace Drums), and Randy Monte Carlo (Ironheart vocalist).

Jack DeJohnette (right) recently stopped by Sabian's factory in Canada. The drumming great visited the company's cymbal vault, as he and master cymbal specialists Mark Love (left) and Nort Hargrove experimented with new sounds to add to Jack's setup of Sabian Signature Encore models.

**Pro-Mark**'s new Web site, **promarkdrumsticks.com**, features state-of-the-art Flash programming, video clips of interviews with artists, and audio clips from selected CDs. The site's "Learn" section contains lessons and advice from some of the nation's top educators. A partnership with software provider Sibelius has enabled Pro-Mark to provide "play-along" versions of several practice exercises. Product information and a searchable dealer database are also featured.

Hate Eternal drummer **Derek Roddy** performed live at New York City's Guggenheim Museum on March 30 and 31, as part of a musical performance piece conceived by artist Matthew Barney and composer Jonathan Bepler. Roddy joined a radically diverse group of performers—including Cryptopsy drummer **Flo Mounier**, Irish tenor Paul Brady, a team of tap dancers, and a jar of bees. With Bepler as conductor, the group played through a dynamic, discordant symphony, evoking themes from Barney's films.

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# Who's Playing What

**Gary Husband** (left) is now a Drum Workshop artist, playing an all-birch kit. Also playing DW are **Luke Adams** (Pete Yorn) and **Chuck Comeau** (Simple Plan).

New Paiste cymbal endorsers include **Josh Freese** (A Perfect Circle, The Vandals, LA studio), **Brad Wilk** (Audioslave), **Tommy Aldridge** (Whitesnake), **Toss Panos** (Faith Hill, Michael Landau, Mike Keneally), **Meg White** (The White Stripes), and **Jorma Vik** (The Bronx).

Now playing Vic Firth drumsticks are **Steve Clark** (Memento), **Pete Navarette** (Unloco), **Michael Clemmons** (Usher), **Chris Gaylor** (All-American Rejects), **Teddy Thomas Jr.** (*Emeril Live*), **Sergio Bellotti** (independent), **Ty Dennis** (The Doors 21st Century), **Randy Ebright** (Molotov), **Rob Kurzreiter** (40 Foot Echo), **Dan Konopka** (OK Go), and **Sam Fogarino** (Interpol).

**Jose Cortijo** (Al Jarreau, Abdullah Ibrahim, educator) is now playing Sonor Percussion.

Meinl cymbals are on the drumkits of **David Piribauer** (Revis), **Jason Bittner** (Shadows Fall), **Stuart Messer** (Candyheads), **Tim Greaves** (Cousin Joey), **Thomas Waschinger** (Petr Muk), **Sean Hutto** (I.R.A.T.E.), **Martin Scott** (Aereogramme), and **Derek Kerswill** (Seemless).

**Mark Schulman** is endorsing Gretsch drums and Toca percussion in addition to Gibraltar, Sabian, Vic Firth, Remo, and Shure. Mark will be doing motivational drumming/music clinics on some of his days off while on the road with Cher.

Pro-Mark has welcomed **Johnny Rabb** to its roster of artist endorsers. Johnny is an active touring and recording drummer as well as a respected educator, author, and clinician.

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DRUM KICKS

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## Quick Beats

### Jon "Bermuda" Schwartz
(Weird Al Yankovic)

**What are some of your favorite grooves?**
Bernard Purdie on "Rock Steady" (Aretha Franklin), Sean Kinney on "No Excuses" (Alice In Chains), Terry Chambers on "Making Plans For Nigel" (XTC), Aaron Comess on "Two Princes" (Spin Doctors), and Chad Smith on "Give It Away" (Red Hot Chili Peppers).

**What song makes you say, "I wish I played on that one"?**
Anything from Elvis Costello's first several albums. Pete Thomas's drumming is among my favorite play-along practice material.

**What famous person would you like to hang out with?**
Ringo.

**If you could put together an imaginary super band, who would be in it?**
Elton John on piano, Paul McCartney on bass, and Eric Clapton on guitar, trading off lead vocals. Ideally, *I'd* be playing the drums!

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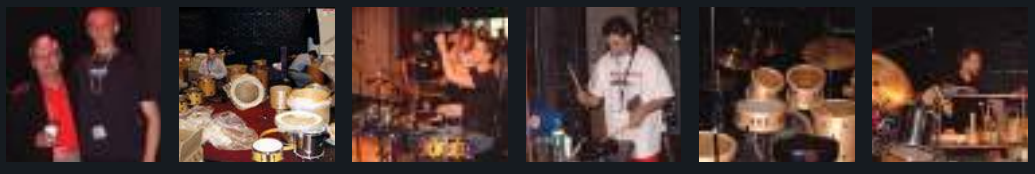

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# ADVERTISER INDEX


| | | |
|---|---|---|
| Ahead Drumsticks | www.bigbangdist.com | 137 |
| AJ's Pro Percussion | www.ajpropercussion.com | 54 |
| American Music Drum Parts | www.amdrumparts.com | 148 |
| Aquarian Drumheads | www.aquariandrumheads.com | 121 |
| Arbiter Drums | www.arbiterdrums.com | 72 |
| Atlanta Pro Percussion | www.atlantapropercussion.com | 92 |
| Attack Drumheads | www.universalpercussion.com | 93 |
| Audix | www.audixusa.com | 124 |
| Auralex Acoustics | www.auralex.com | 149 |
| Cadeson Drums | www.cadesonmusic.com | 81 |
| Canopus Co. | www.canopusdrums.com | 2 |
| Cappella Wood | www.cappelladrumsticks.com | 148 |
| Carbostick | www.hohnerusa.com | 25 |
| CLE Drums | www.cledrums.com | 146 |
| ClearSonic | www.clearsonic.com | 147 |
| Craviotto Percussion | www.craviottopercussion.com | 84 |
| Cymbal Crown Cymbal Holders | www.bigbangdist.com | 149 |
| D'Amico Drums | www.damicodrums.com | 148 |
| Doug Tann | www.dreamwater.net/dougtann | 149 |
| Drum Center of Lexington | | 148 |
| Drum Doctors | www.drumdoctors.com | 146 |
| Drum Solo | www.drumsolo.cc | 148 |
| Drum Supply House | www.drummaker.com | 148 |
| Drum Workshop (DW) | www.dwdrums.com | 65,67,87,119,163 |
| Drum World | www.drumworld.com | 66 |
| Drumat | www.drumat.com | 149 |
| Drumbalaya | www.drumbalaya.com | 146 |
| Drumfun Inc. | www.drumfun.com | 108 |
| Drums, Etc. | www.drumsetc.com | 148 |
| Drums On Sale | www.drumsonsale.com | 149 |
| Drumtech | www.drum-tech.co.uk | 81 |
| DrumTuner | www.drumtuner.com | 148 |
| Evans | www.evansdrumheads.com | 1 |
| Extreme Isolation Headphones | www.extremeheadphones.com | 149 |
| Feelgood Pedal Plates | www.feelgoodpedalplates.com | 146 |
| Vic Firth | www.vicfirth.com | 47,49,51 |
| Five-Star Professional Drum Shops | www.fivestardrumshops.com | 63 |
| Fork's Drum Closet | www.forksdrumcloset.com | 154 |
| George's Drum Shop | www.georgesdrumshop.com | 148 |
| Gibraltar | www.gibraltarhardware.com | 145 |
| GMS Drums | www.gmsdrums.com | 24 |
| Gretsch | www.gretsch.com | 91,CV3 |
| Handmade Rhythm | www.handmaderhythm.com | 148 |
| Hardcase | www.hardcase.com | 141 |
| Hart Dynamics | www.hartdynamics.com | 74 |
| Head First | www.headfirst-online.com | 66 |
| Hollywood Custom & Vintage Show | www.vintagedrumshow.com | 159 |
| Hot Potty | www.hotpotty.net | 147 |
| House Ear Institute | www.hei.org | 165 |
| HQ Percussion | www.HQpercussion.com | 100 |
| Hubbard Music | www.hubbardmusic.com | 147 |
| Humes & Berg | www.humes-berg.com | 153 |
| Interstate Music | www.interstatemusic.com | 89 |
| Istanbul Mehmet Cymbals | www.istanbulmehmet.com | 16 |
| Jim Payne | www.funkydrummer.com | 148 |
| Joe Morello Productions | | 148 |
| Kitano | http://www.kitanodrums.com | 149 |
| KoSA | www.kosamusic.com | 126 |
| L&M Music | www.lmmusic.com | 98 |
| LA Music Academy | www.lamusicacademy.com | 98 |
| Latin Percussion (LP) | www.lpmusic.com | 122 |
| Les De Merle Music | www.lesdemerlemusic.com | 147 |
| Ludwig | www.ludwig-drums.com | CV2 |
| Mapex | www.mapexdrums.com | 71 |
| Meinl | www.meinl.de | 6/7 |
| Memphis Drum Shop | www.memphisdrumshop.com | 148 |
| MetroPad | www.educationalmusicaccessories.com | 149 |
| Mikedolbear,com | www.mikedolbear.com | 148 |
| MusiCares Foundation | www.grammy.com | 144 |
| Musician's Friend | www.musiciansfriend.com | 129 |
| Noble & Cooley | www.noblecooley.com | 54 |
| Pacific Drums & Percussion | www.pacificdrums.com | 135 |
| Paiste America | www.paiste.com | 3 |
| Peace Drums | www.peacedrum.com | 123 |
| Pearl | www.pearldrum.com | 34/35 |
| Pork Pie Percussion | www.porkpiedrums.com | 108 |
| Power Music | | 126 |
| Precision Drum Co. | www.precisiondrum.com | 149 |
| Premier | www.premier-percussion.com | 46,131 |
| Pro•Mark | www.promarkdrumsticks.com | 19,75,128 |
| Professional Music Studio | | 148 |
| Puresound | www.puresoundpercussion.com | 17 |
| Remo | www.remo.com | 48 |
| RMV Drums | www.rmvdrums.com | 62 |
| Roland | www.rolandus.com | 76/77 |
| RTOM/Moongel | www.rtom.com | 149 |
| Rupp's Drums | www.ruppsdrums.com | 149 |
| Sabian | www.sabian.com | 38/39 |
| Sam Ash Music | www.samash.com | 104/105 |
| Sam Barnard's Drum Wrap | www.sambarnard.net | 149 |
| Samson Technologies | www.samsontech.com | 109 |
| Shure Inc. | www.shure.com | 55 |
| Slug Percussion | www.slugdrums.com | 148 |
| Sonor Drums | www.hohnerusa.com | 99 |
| Steve Snyder & Associates | | 147 |
| Sunlite Drums | www.sunlitedrum.com | 111 |
| Talent 2000 | www.talent2k.com/ | 149 |
| Tama | www.tama.com | 56/57 |
| Tamburo Drums | www.proelgroup.com | 125 |
| Taye Drums | www.taye.com | 127,149 |
| The Collective | www.thecollectivenyc.com | 79 |
| The Drum Pad | www.thedrumpad.com | 148 |
| The Rhythmic Arts Project | www.traponline.com | |
| Thompson Vocal Eliminator | www.vocaleliminator.com/g.o/md | 148 |
| Toca | www.tocapercussion.com | 50 |
| Treeworks | www.treeworkschimes.com | 64 |
| Turkish Cymbals | www.turkishcymbals.com | 107 |
| U.S. Army | | 73 |
| Vater Percussion | www.vater.com | 61,148 |
| VeriSonic | www.4ddai.com/vs | 81 |
| Vintage Logos | www.vividheads.com | 148 |
| Virtual Drummer School | www.virtualdrummerschool.com | 161 |
| Warner Bros. Publications | www.warnerbrospublications.com | 155 |
| Waylahm Percussion | | 92 |
| West L.A. Music | www.westlamusic.com | 110 |
| WorldRock Entertainment | | 146 |
| Wuhan Cymbals & Gongs | www.universalpercussion.com | 93 |
| XL Specialty | www.xlspec.com | 54 |
| Yamaha | www.yamahadrums.com | 11,13,14/15,85 |
| Zildjian | www.zildjian.com | 9,69,CV4 |
| Zoro | www.zorothedrummer.com | 148 |

# The Decade Kit

Matt Flacche of Marlton, New Jersey calls his drum and percussion array "The Decade Kit" because he had to wait ten years before he could play it! After being an active drummer from the age of five until he was twenty-one, Matt had to hang up his sticks while living in a succession of miniscule apartments and rented rooms that offered no option for drumming. All the while he bought drums, cymbals, and percussion gear, keeping them packed against the day when he could actually play them. He also used this time to create a floor plan for his dream assembly.

A year ago, the now thirty-something Matt moved into a home where he shares no walls with neighbors. The Decade Kit was finally a reality, and Matt is happily banging away once again.

**Drums:** Tama
**A.** 6" chrome concert tom
**B.** 8" chrome concert tom
**C.** 10" tom
**D.** 12" tom
**E.** 14" floor tom
**F.** 16" floor tom
**G.** 22" bass drum
**H.** 13" snare drum
**I.** Mapex 10" Popcorn snare drum
**J.** 14" chrome snare drum
**K.** Low-Pitch Octobans

**Percussion:** Latin Percussion
**aa.** Cowbell
**bb.** Jam Block

**Cymbals:** Zildjian
**1.** 17" K China Boy
**2.** 8" A splash
**3.** 6" A Zil Bell
**4.** 14" A thin crash
**5.** 13" K/Z hi-hats
**6.** 15" A thin crash
**7.** 10" A splash
**8.** 12" A splash
**9.** 17" A thin crash
**10.** 13" K Mastersound hi-hats
**11.** 16" A thin crash
**12.** 20" A Ping ride
**13.** 19" K China Boy

**PHOTO REQUIREMENTS**

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.

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